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“I’ve found that a lot of the time the speed of thought that the Doctor has helps with the drive of the scene. This Doctor’s different traits obviously come out more and more throughout this first season because every episode requires a different side to her.”

Jodie Whittaker interview, page 16.

Pull to Open

WIN!
DOCTOR WHO
ENEMY OF THE WORLD
DOCTOR WHO
THE FIVE DOCTORS

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What do you think the ratings will be? I'm hoping for an overnight figure of at least 25 million!

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Welcome

I vividly remember the Saturday evening in March 2005 when *Rose* was first broadcast. This was, of course, the episode that broke a nine-year *Doctor Who* drought, so it would be an understatement to say I was paying close attention. I remember where I was living, who I was with, even the pizza we ordered before the episode began. I remember the BBC One ident that led into the first scene and the strange distraction about 90 seconds in when the sound of Graham Norton intruding on the soundtrack briefly broke the spell.

And then I remember the stunned silence after the end credits rolled, as we looked at each other with a combination of shock, relief and elation. We didn't even finish the pizza.

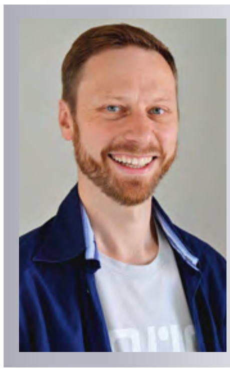
Similarly etched on my memory are the Saturday evenings spent watching *Doctor Who* with my dad when I was a child. I was one of those kids that hid behind the sofa, but in a part of the story that doesn't comply with the cliché I was hiding not because I was scared, but because my parents were anxious that I *might* be scared. For a short time, *Doctor Who* was forbidden in our house – which of course made it all the more important that I somehow found a way to watch it. Looking back at that strange period, is it possible that my parents didn't realise that I was *literally* hiding behind our sofa? It doesn't seem likely. I could ask them, but I don't think I will. It's another precious memory of watching *Doctor Who* on Saturday evenings that I should probably leave intact.

I've always cherished these, and many other Saturday-evening *Doctor Who* moments. But if I'm honest with myself I haven't felt what *The Guardian* once called "the essential Saturdayness" of *Doctor Who* for a long time. Television's changed, Saturdays have changed and I've changed. (For one thing I don't have to hide behind the sofa anymore, which is a relief.)

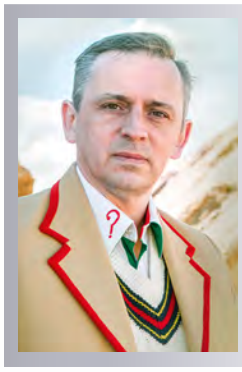
When *Doctor Who* first moved from Saturdays in the early 1980s it gave the series an incredible boost. The strategy has worked before and I have a hunch it will work again. For some years now I've felt that *Doctor Who* belongs on Sundays – surely the evening of the week where most drama producers would want their programmes to be scheduled. With a 55-year legacy, the goodwill of millions and a global reputation, *Doctor Who* deserves one of the most prestigious slots on television. The show has earned it.

Marcus

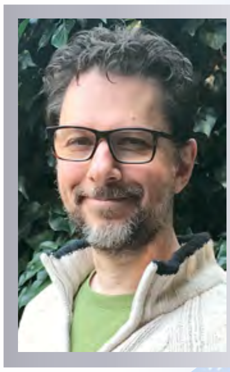
THIS ISSUE'S CONTRIBUTORS INCLUDE



Gavin Rymill
Fresh from researching five decades of time travel for the illustrations in the forthcoming book *TARDIS Type 40 Instruction Manual*, Gavin's head is bursting with forgotten floorplans and facts about fluid links. On page 34 he reveals details about the ship's original design from 1963 and explores many of the subsequent changes.



Steven Ricks
In the 1980s Steven made himself a Sixth Doctor frock coat by cutting a pattern based on his old school blazer. Nowadays he channels his passion for screen accuracy into making top quality garments for fans all over the world. On page 66 he looks back at one of his more unusual commissions.



John Ross
The epic conclusion to *The Clockwise War* (page 43) is illustrated by John Ross, an artist who first contributed to the **DWM** strip in 2002. John has also worked on comic strips for *Doctor Who: Battles in Time*, all the *Doctor Who* annuals since 2006 and all 363 issues in the first volume of *Doctor Who Adventures*.

Production NOTES

Doctor Who is moving. And showrunner Chris Chibnall is driving the van.

"Mesopotamia." That was the last word of dialogue to be filmed for this set of *Doctor Who* episodes, on set on Friday 3 August at Roath Lock Studios. Done, wrapped, finished.

It felt a long way from the first yell of "Action!" on Halloween last year. Back then, standing there in the dark, in our hard hats, we were pondering the wisdom of starting with such a complex and crucial sequence. And now here we are, out the other side, nearly ten months filming all done, on new stories, new characters – and a new Doctor.

It's thrilling to think there will be children encountering Jodie's Doctor in the next few weeks who've never seen the show before. She'll be forever their Doctor: every Doctor is a first Doctor for someone. And everybody reading this magazine knows that once this show lodges in your heart it never really lets go.

There's a new opening title sequence too, and a new arrangement of the opening theme, by our brilliant new composer Segun Akinola. You'll have to wait till episode two to see those in situ, though. Episode one starts slightly differently.

And in the UK this series has a new home – on Sunday nights. Why move from Saturday? Well, television and its viewership is changing faster and more dramatically than at any point in the medium's history. We're obliged to think about where and how *Doctor Who* sits in that modern world. Hence we're trying something new. Only time will tell (it usually does) how the show will fit there.

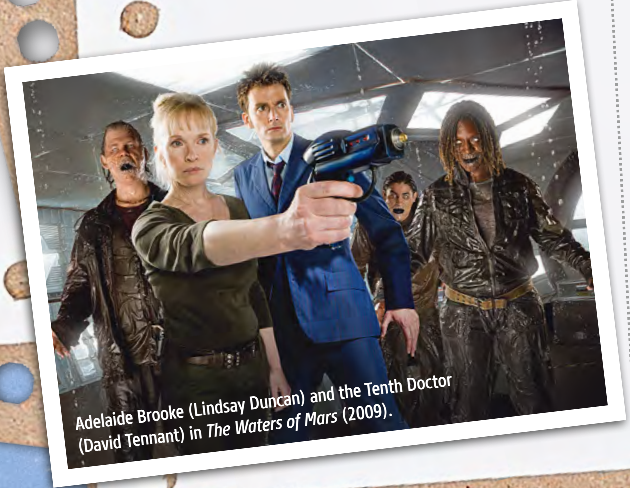
And while eyes will be on overnight TV ratings, they're only part of the picture. Even catch-up viewing (which historically has often accounted for almost 50 per cent of *Doctor Who*'s ratings) is changing fast. There's not just +7 days figures (for viewers who record and watch in the same week), there's now +28 days figures too (for those who record and watch within a month). In the UK, as in the US, they're going to become equally (possibly more) important. (I don't know about you, but I rarely watch stuff other than *Strictly* and football live, and I rarely watch stuff I've recorded within a week). Then add in iPlayer – both catch-up and live stream requests. Live streams of people watching BBC One via iPlayer rather than via traditional means soared during the World Cup this year. (Confession number two: our newest main family TV isn't even connected to an aerial or a box – it's just online.)

And even then, these episodes – that are as yet unseen – will be there long long long after their first transmission, on Netflix and Amazon and Apple and Google and all variety of global channels and platforms as yet undevised, for years and decades to come. Look at those past ten seasons sitting there on BBC iPlayer and Netflix in the UK – who would've ever dreamt that the 2005 series opener *Rose* would still be getting new viewers 13 years later? How do we calculate the metrics of all the people who've watched that episode now, all around the world, on the thousands of screenings, repeats, streams, downloads? What's the figure for *Rose* across +13 years? Television is changing so fast, we can't even measure it.

"Once this show lodges in your heart it never really lets go."

All that said, for this new series of *Doctor Who*, I can't help but harbour that old-fashioned desire for us to gather round the TV for the first transmission. I remember doing that for *The Waters of Mars*, which was broadcast on a Sunday in 2009, and it was magnificent. It's lodged in my head ever since.

So here is where *Doctor Who* needs you. Do the show you love a favour: introduce your holdout friends, family members and colleagues to *Doctor Who* on Sunday 7 October. We're in recruiting mode, and you are our best recruiting officers! Make sure everyone's done their homework and got their Monday morning clothes sorted. Break out the popcorn and hunker down for Sunday night adventures in space and time, with the Thirteenth Doctor and her new best friends. The journey's about to begin. **DWM**



Adelaide Brooke (Lindsay Duncan) and the Tenth Doctor (David Tennant) in *The Waters of Mars* (2009).

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Day of the Doctor

After months of speculation the titles of Jodie Whittaker's first two episodes – and the dates they will be broadcast – have been revealed.

Series 11 opens with the hour-long episode *The Woman Who Fell to Earth*, which will air on BBC One on Sunday 7 October. Episode two – *The Ghost Monument* – will follow on Sunday the 14th. The series will run for ten weeks and will be simulcast in the USA on BBC America, with each episode available on BBC iPlayer in the UK immediately after transmission.

Although Saturday has been the traditional day of broadcast for *Doctor Who* since it began in the 1960s, this is not the first time the series has been scheduled on a Sunday. In 2009, Tenth Doctor Special *The Waters of Mars* was first broadcast on Sunday 15 November. And since 2005, three Christmas Specials have also debuted on Sundays: 2005's *The Christmas Invasion*, 2011's *The Doctor, the Widow and the Wardrobe* and, most recently, 2016's *The Return of Doctor Mysterio*.

Showrunner Chris Chibnall explains the thinking behind the series' new slot in his Production Notes column on page six.

The Woman Who Fell to Earth is directed by Jamie Childs and *The Ghost Monument* is directed by Mark Tonderai. Both episodes are written by Chris. "They're done and dusted," he told **DWM** in August. "We've put everything on them – they're all but delivered."

Chris added: "The biggest thing I would say to everyone reading this is that we have an *amazing* new Doctor. Gender is irrelevant. The actor playing the Doctor in the new series is fabulous; Jodie really delivers. The people who have seen it so far have fallen in love with her, and I hope the viewers will too."

The Doctor (Jodie Whittaker) in *The Woman Who Fell to Earth*.

DWM's exclusive, spoiler-free previews of the new episodes begin on page 22.

Michael Pickwoad

Michael Pickwoad, *Doctor Who*'s production designer from 2010 to 2017, died on 27 August aged 73.

Michael was an acclaimed, BAFTA-nominated production designer who worked on a total of 71 episodes of across five series – from 2010's Christmas Special *A Christmas Carol* through to the 2017 Christmas Special *Twice Upon a Time.*

"*Doctor Who* never had the movie-scale budget it needed, and our secret weapon for hiding that was Michael Pickwoad," says former showrunner Steven Moffat. "In no time flat, with next to no money, he gave us Arctic vistas, Viking villages, the Sheriff of Nottingham's castle, any number of spaceships, the best submarine I've ever seen on screen and the finest-ever version of the TARDIS control room. And through it all, he was kind, and courteous, and funny.

"The only downside of great men is that they make terrible losses, and we've lost Michael far too soon. He was a genius and a gentleman and we will all miss him."

Current *Doctor Who* showrunner Chris Chibnall adds: "[Michael Pickwoad's] contribution to the show during Matt Smith and Peter Capaldi's era was immense and varied, conjuring up distant galaxies and historical eras – as well as an iconic TARDIS interior – with equal brilliance. He was a beloved member of the *Doctor Who* team and we send our sympathy and love to his family."

An exclusive interview with Michael appears in *Adventures in the Future*, the latest issue of *The Essential Doctor Who* bookazine. A full tribute will appear in the next issue of **DWM**.

Big Finish Vinyl

BBC
DOCTOR WHO
ZYGON HUNT

BBC
DOCTOR WHO
COLD VENGEANCE

Big Finish has announced two more exclusive vinyl releases. HMV will release *Cold Vengeance*, starring David Tennant as the Doctor and Billie Piper as Rose, on 5 October 2018, and Sainsbury's will release *Zygon Hunt* starring Tom Baker as the Doctor and Louise Jameson as Leela on 19 October.

Of the *Zygon Hunt* release, Tom Baker says: "Well! I'm at the disposal of the fans who created me and sustain me. If they want me flat and round and vinyl and spinning too, well, I'm their Who to whit to woo." Both of the releases will be numbered limited editions on coloured vinyl, and only available in the UK. CDs and downloads of these audio adventures are available to buy now from *bigfinish.com*

The Story of Doctor Who

This autumn the makers of **DWM** briefly depart from their *Essential Doctor Who* series with a new bookazine called *The Story of Doctor Who*. This lavish celebration covers everything from William Hartnell's First Doctor in 1963 to Jodie Whittaker's Thirteenth Doctor in 2018 in a comprehensive guide to the show's first 55 years.

The Story of Doctor Who is available from 5 October, published by Panini UK, priced £9.99.

Q&A with Waris

Doctor Who director Waris Hussein will be in Halifax on Tuesday 27 November for a special screening of the show's very first episodes. The Square Chapel Arts Centre will show 1963's *An Unearthly Child* and *The Cave of Skulls*, starring William Hartnell as the Doctor, followed by a Q&A with Waris. Tickets are £8 each and can be booked at *squarechapel.co.uk*

TERRY NATION'S
BBC
DALEK
AUDIO ANNUAL
Read by NICHOLAS BRIGGS
LOUISE JAMESON • MATTHEW WATERHOUSE
By Arrangement With BBC tv

Dalek Audio Annual

A collection of vintage tales from Terry Nation's Dalek annuals of the 1970s will be released this December. The *Dalek Audio Annual* will feature five stories – *Terror Task Force*, *Exterminate! Exterminate! Exterminate!*, *Timechase*, *The Doomsday Machine* and *Report from an Unknown Planet* – read by Nicholas Briggs, Louise Jameson and Matthew Waterhouse. The release will also include factual updates on the Dalek War: *Dalek Genius*, *Mark 7 Humanoid Robot*, *Special Report: Secret Meeting on Skaro* and more. *Terry Nation's Dalek Audio Annual* will be released on 6 December, RRP £13.25. It's available for pre-order now via Amazon.

AHISTORY
AN UNAUTHORISED HISTORY OF THE DOCTOR WHO UNIVERSE
LANCE PARKIN AND LARS PEARSON

Making History

Mad Norwegian Press has announced the fourth instalment of Lance Parkin and Lars Pearson's *Doctor Who* chronicle *Ahistory*. Sub-divided into three volumes, this massive, unofficial work will include *Doctor Who* titles up to the end of the Twelfth Doctor's era in 2017 as well as a host of spin-offs (*Torchwood*, *The Sarah Jane Adventures*, *Class* and more). Volume 1 is available now with Volumes 2 and 3 following in December 2018 and March 2019 respectively. All volumes have an RRP of $29.99 (USD). Visit *madnorwegian.com* for more information.

THE BLACK ARCHIVE #23 • THE CURSE OF FENRIC
by UNA McCORMACK

Back in Black

The Seventh Doctor story *The Curse of Fenric* (1989) features in issue 23 of Obverse Books' *Black Archive* series of unofficial essays exploring *Doctor Who*. The book is written by Una McCormack and is available now, RRP £6.99 from *obversebooks.co.uk*

The Return of Missy

Michelle Gomez, who played the Doctor's 'frenemy' Missy – formerly known as the Master – will be returning to the role in brand-new audio adventures from Big Finish.

Missy will feature in four new stories: *A Spoonful of Mayhem* by Roy Gill, *Divorced, Beheaded, Regenerated* by John Dorney, *The Broken Clock* by Nev Fountain and *The Belly of the Beast* by Jonathan Morris.

Michelle Gomez says: "I was very excited to return to Missy's world via the medium of audio because along the way I've always had a lot of fun with Missy; her voices and her rhythms. I absolutely love capturing it and distilling it down to the word on the page. I'm absolutely delighted! She's such a ridiculously brilliant character, and hopefully that earns her that moment in the spotlight. To find myself centre stage with these Missy adventures is thrilling – I'm very grateful."

Along the way, Missy will encounter another enemy of her the Doctor as she crosses paths with the Meddling Monk played by Rufus Hound.

David Richardson, producer of these adventures, tells **DWM**: "Missy's own series is just like the Time Lady herself – anarchic, funny, unpredictable and wildly imaginative. It's absolutely glorious to have Michelle returning to the character at Big Finish, and our recording days have been filled with so much laughter. And we haven't even met face to face yet! Michelle's busy filming the new *Sabrina* series for Netflix in Vancouver so we've been pairing studios down the line; Michelle thousands of miles away while we're in London synched up with her. It's been a joy to make. And just wait until you hear the collaboration of Missy and the Meddling Monk!"

Missy: The Audio Adventures will be released in February 2019 but is available to pre-order now at £23 on CD or £20 on download from *bigfinish.com*

Rufus Hound (seen here as Sam Swift in 2015's *The Woman Who Lived*) returns as the Meddling Monk.

Bigger on the Inside

BBC Books has announced two new *Doctor Who* publications for the autumn.

The TARDIS Type 40 Instruction Manual promises to be an exhaustive look at the inner workings of the Doctor's mysterious ship. It also includes case studies that examine the extreme situations faced by the TARDIS since it was stolen by the Doctor. The book is illustrated throughout with diagrams and artwork by Gavin Rymill – who contributes an exclusive feature on the TARDIS in this issue of **DWM**.

Meanwhile, *Twelve Weeping Angels* is a collection of 12 stories themed around darkness – one for each of the 12 days of Christmas. The book is written by children's author, and lifelong *Doctor Who* fan, Dave Rudden. *Twelve Weeping Angels* will be published on 11 October, RRP £12.99 and *The TARDIS Type 40 Instruction Manual* will be published on 18 October, RRP £14.99.

BBC
DOCTOR WHO
TWELVE WEEPING ANGELS
TWELVE STORIES OF THE VILLAINS FROM DOCTOR WHO
DAVE RUDDEN

Exterminate! Miniatures

A new Fourth Doctor set of unpainted pewter figurines for Warlord's *Exterminate!* miniatures game is available now.

Warlord Games' officially licensed collection of finely sculpted pewter and plastic figures includes Doctors, their companions and characters from the world of *Doctor Who.* The figures are digitally sculpted using original photographic reference material to ensure they are 100 per cent screen accurate. All figures are carefully researched to ensure each character is made at the correct height.

The *Exterminate!* game features plastic armies of Daleks and Cybermen. An additional range of pewter figure packs is compatible with the game.

The latest pack to be released is the Fourth Doctor set which includes: the Fourth Doctor (as played by Tom Baker), Harry Sullivan (Ian Marter), Leela (Louise Jameson), Romana 1 (Mary Tamm) and Romana 2 (Lalla Ward). The sets come with cards that can be used with the *Exterminate!* game. The figures are supplied unpainted, but colour guides and 'how to paint' tutorials featuring step-by-step instructions are available.

The Fourth Doctor set retails at £22 and is available from *doctorwhotimevortex.com*

Harry Sullivan
The Fourth Doctor & K9
Leela
Romana
Romana I

BBC
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FOURTH DOCTOR AND COMPANIONS

Museum of Sci Fi

A *Doctor Who* museum is opening in Allendale, Northumberland, in October. The museum presents a visual history of *Doctor Who*'s original run from 1963-89, with original props, costumes and artwork. The opening ceremony on 20 October will be attended by John Levene, who played UNIT's Sergeant Benton. For more information, visit *museumofclassicscifi.com*

Fear of the Web

FROM THE CLASSIC ERA OF DOCTOR WHO
LETHBRIDGE-STEWART
THE LAUGHING GNOME
FEAR OF THE WEB
ALYSON LEEDS

Candy Jar Books has announced the publication of *The Laughing Gnome: Fear of the Web*, the second book in its anniversary series of *Lethbridge-Stewart* novels. The book is written by first-time novelist Alyson Leeds, who contributed a short story to 2017's *The HAVOC Files 4*. *The Laughing Gnome: Fear of the Web* is available from September, priced £8.99 plus postage and packaging. Visit *candyjarbooks.co.uk* for more information and to order a copy.

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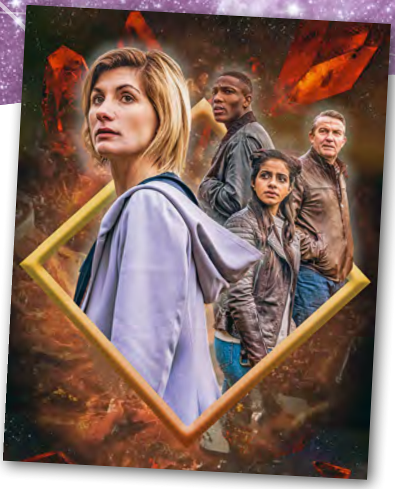
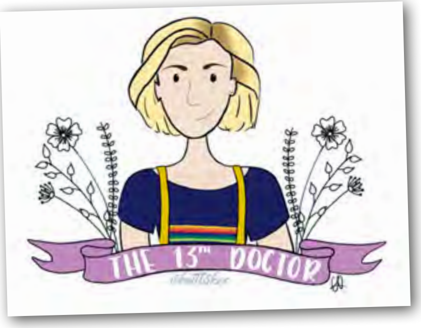

New series artwork by Aaron Lowe.

It's not long now until *Doctor Who* returns to our screens. As anticipation for Jodie Whittaker's Doctor grows, here's how some of you are preparing for the launch of Series 11...

A New Dawn

LANCE HARRINGTON COLCHESTER

My sons (ages 10 and 11) and I have recently finished watching every episode of *Doctor Who* from 1963's *An Unearthly Child* through to 2017's *Twice Upon a Time*. It's taken a long time (Charlie, the eldest, was 7 when we started) but we're finally up to date and I no longer have to keep spoilers hidden from them. I even had to hide my **DWM** covers to stop them finding out that Missy was the Master, or that the First Doctor was coming back! So it's with a great deal of excitement that I will finally be able to sit down and watch my favourite TV show with my children, and experience the shocks, surprises and thrills along with them. I can't wait – and neither can they!



'The 13th Doctor' by Emily Ashfield.

PHILIP SCHOLES EMAIL

From the trailers that have been released, Series 11 looks spectacular. And when the writers were revealed I was pleased to see that Malorie Blackman's writing for *Doctor Who* again. (She wrote a short story which was first published in the show's 50th Anniversary year.) When episode one airs, I'll probably be doing the usual: sitting in front of the TV five minutes before it airs ready to watch. In the meantime, as Series 1 to 10 are on iPlayer, I can just sit back, relax, and bask in *Doctor Who*'s warm autumnal glow.

JOSEPH GIBBS SURREY

To get ready for the new series, I've been rewatching *Doctor Who* with one of my closest friends, who has never seen it before. He's really enjoying it so far. I've also been embarking on my own mission – to finally fill in the gaps in my knowledge of 'classic' episodes. I'd not delved into the original run of the series much, but thankfully that's changing. I have a lot of love for Tom Baker especially.

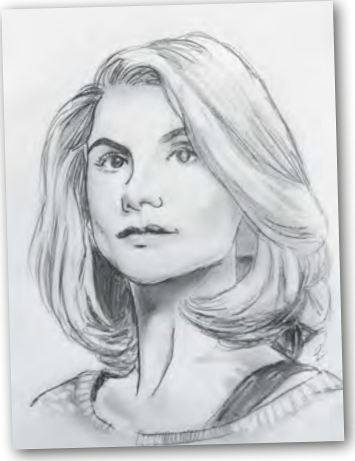
When Series 11 airs I'll be watching at home as I usually do. On my own, to rule out any risk of people talking over the top! However, I will be discussing it in my group chat with the aforementioned friend, as well as other – potentially new – *Doctor Who* fans. I'll be hyping the new series every day until it airs and I have every ounce of faith that it will deliver.

STEWART BINT EMAIL

Unfortunately, I'll be watching the new series alone as my wife doesn't like *Doctor Who*, but the show will always have a very special place in my heart.
I watched the first Hartnell episode live in 1963 when I was seven years old, and haven't missed one since. I've not been this excited about a new series since the show came back in 2005. And I'm so pleased that a whole new generation of youngsters love it as much as I do.

JESSICA COGAN NEW JERSEY

I will be watching Series 11 in the time-tested, age-old fashion my family has always watched *Doctor Who*... After enjoying a rather large meal, my husband and I will gather our three teenagers and some friends to enjoy lots of wine (for the adults), ginger ale (for the kids), popcorn, as well as Jammie Dodgers and whatever British confections my friends can find in NYC. We will then, undoubtedly, spend the entire episode shushing the kids as they chatter over the dialogue in their excitement. Thus has it ever been. Thus shall it ever be.

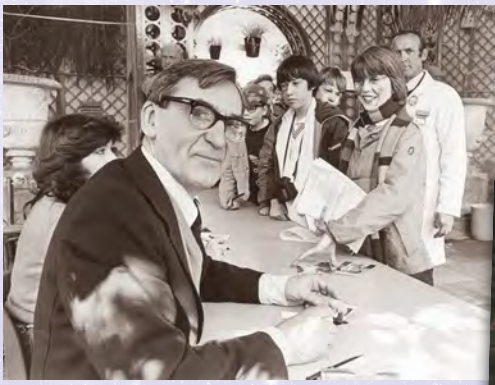

Ken Holtzhouser's drawing of the Doctor.

STAR LETTER

NICK JOY CHRISTCHURCH

Thank you so very much for publishing the photo of Patrick Troughton at Longleat on page three of your latest **DWM** Special Edition, *The World of Doctor Who*. I immediately recognised my friend's sister, Trina. She and I had queued up for hours outside the Orangery at Longleat for the autograph sessions at the 20th anniversary event. I was dressed as the Fifth Doctor and secretly hoped that the current Doctor, Peter Davison, would be there. He wasn't, but the Second Doctor was, which I was very happy about.

What I hadn't realised until seeing your publication was that our encounter had been caught on camera. Over the last 35 years I've regretted that I never got a photo with Patrick Troughton, and yet I had – I just didn't know! You see, that's me and Trina in the photo, front right. You've made a lifelong *Doctor Who* fan very happy knowing that moment is preserved in a photo as well as my distant memory.


Nick and Trina queue for Patrick Troughton's autograph.

BBC
DOCTOR WHO
THE COMPANION CHRONICLES
THE SECOND DOCTOR: VOLUME TWO

Nick's letter wins him a CD of *The Second Doctor – Volume Two*, a set of audio adventures available now from Big Finish, priced £25 on CD or £20 to download.

JOSHUA DAVIES EMAIL

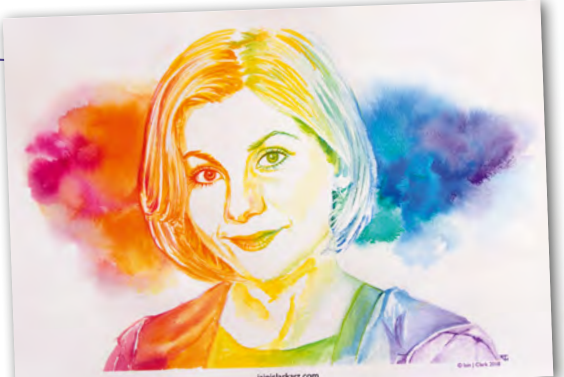
▶ I will be with my brother watching on the flat screen. We are both totally obsessed with the show and collect every bit of merchandise we can find. So when episode one airs we will be on our own so no one can distract us. I'm sure I'll watch it on BBC iPlayer the next day with my family and new viewers. But on the first watch, I don't want any stupid questions like: "How did she crash?" and "Doesn't he present *The Chase*?"

JACOB CHARLESWORTH EMAIL

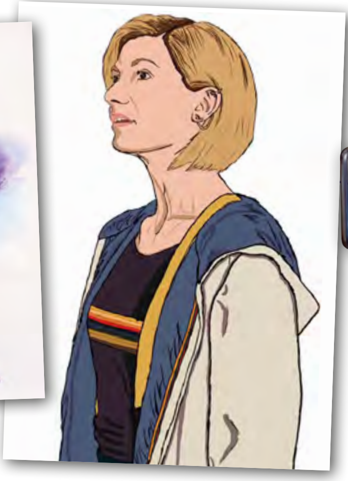
▶ I shall be in my bed in the dark with a packet of Oreos with the volume up loud. I can't wait to see how Jodie takes on the greatest character in the universe. I hope that her Doctor one day meets some of the older monsters like the Ice Warriors, Daleks and Cybermen.

EMILY ASHFIELD EMAIL

▶ I moved to Canada from England, but I've decided to come back to visit for a few weeks to watch the new series air. I'll be watching with the friends that I'll be meeting up with when I arrive. I can't wait!


iainjclarkart.com

Rainbow Doctor in liquid acrylics by Iain Clark.



Max Kenny's artwork of the Doctor.

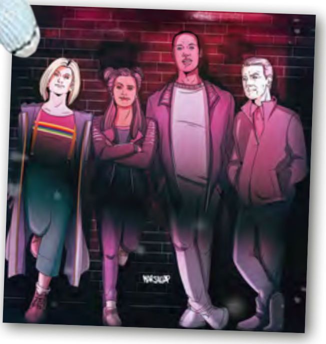
LIAM HOLDEN EMAIL

▶ I live in the States and, with the first episode being simulcast this year and the new season being advertised as a great jumping-on point, I thought it would be brilliant to have a viewing party. I'm going to have some friends over, some who are fans and others who are not, and watch the episode with a big bowl of Jelly Babies!

ADAM TAYLOR SURREY

▶ So the release of series 11 is inching closer and closer and it turns out I'm not the only one in my family getting prepared. Both of my grandparents also have their own ways of getting hyped. My nan even knitted me my very own Thirteenth Doctor toy which now rests on my desk.

A knitted Doctor by Adam Taylor's nan.



Valentina Mozzo's 'Team TARDIS'.

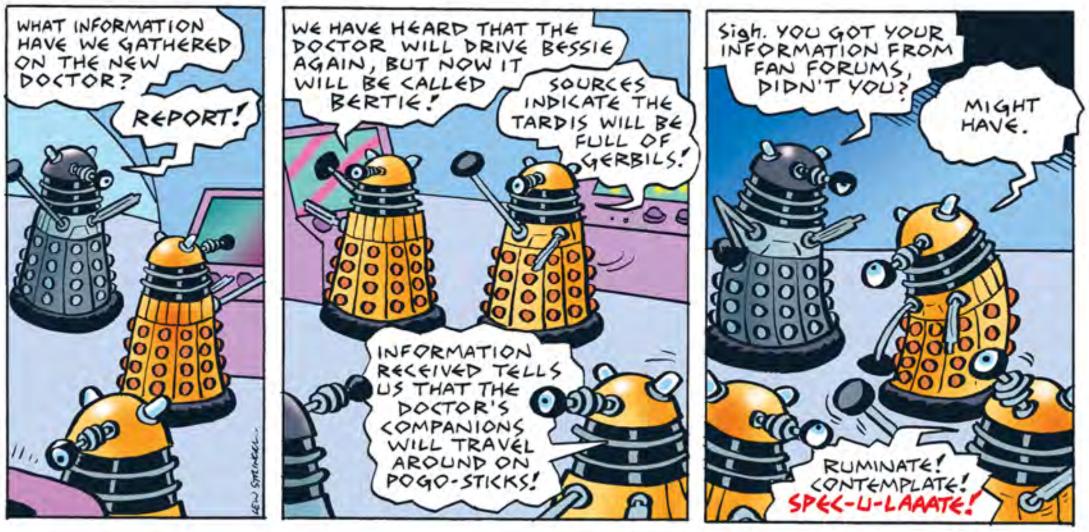
ZANE SYED EMAIL

▶ What I admire most about *Doctor Who*, and what I think has kept it going for so long, is not only the Doctors regenerating, but the show regenerating itself every few years. It's important for long-running franchises to take risks and experiment. Having a female Doctor is a great decision as big changes are what keep the show exciting. And the fact that *Doctor Who* takes on different showrunners every few years keeps the show feeling fresh. I can't wait to see what Chris Chibnall and Jodie Whittaker have to bring in this new era of *Doctor Who*.

We can't wait either! *Doctor Who* returns to BBC One on Sunday 7 October. In the meantime, you can read our exclusive interview with Jodie Whittaker on page 16 and our previews of her first two episodes on pages 22 and 24. →

The Daft Dimension

BY LEW STRINGER


WHAT INFORMATION HAVE WE GATHERED ON THE NEW DOCTOR?
REPORT!
LEW STRINGER
WE HAVE HEARD THAT THE DOCTOR WILL DRIVE BESSIE AGAIN, BUT NOW IT WILL BE CALLED BERTIE!
SOURCES INDICATE THE TARDIS WILL BE FULL OF GERBILS!
INFORMATION RECEIVED TELLS US THAT THE DOCTOR'S COMPANIONS WILL TRAVEL AROUND ON POGO-STICKS!
Sigh. YOU GOT YOUR INFORMATION FROM FAN FORUMS, DIDN'T YOU?
MIGHT HAVE.
RUMINATE! CONTEMPLATE! SPEC-U-LAAATE!

WHO TUBE

This issue's selection of *Who*-related videos...

▶ In the final part of Steven Moffat's interview with *Doctor Who: The Fan Show*, the former showrunner talks about his time on the programme with the Twelfth Doctor, Clara and Bill. Go to: tinyurl.com/MoffatPart3

▶ An important announcement from Fifth Doctor companion Tegan Jovanka regarding the upcoming release of the Season 19 Blu-ray box set. Go to: tinyurl.com/JovankaAirlines

PM 3:08
MAR 27 1987

▶ Here's the full Q&A session with Patrick Troughton from his appearance at Magnum Opus Con II in Columbus on 27 March 1987, the day before he passed away. Go to: tinyurl.com/FinalTroughton

▶ Matt Smith is a guest on *The Late Late Show with James Corden* and learns about some fan tattoos in honour of his role as the Eleventh Doctor. Go to: tinyurl.com/MattTattoo

▶ Two talented fans have applied a colour test to a black-and-white scene from 1969's *The War Games*. This is the result. Go to: tinyurl.com/WarGamesColour

ON TWITTER...

@Cook11Joseph Series 11 is going to be a whole new and exciting journey. I'll be watching the first episode live with my family, which has been a tradition since the return of *Doctor Who* in 2005.

@stoatyhedgehog My friends and fellow members of our *Doctor Who* club in Newcastle, New South Wales, Australia will be watching episode one at the cinema. We are counting down the days!

@RICKMANROCKS I still have all the feels for Peter Capaldi's Doctor so Series 11 is not kicking in for me yet. I am still a fan though so I'll record the new series and will watch when I feel the time is right.

@taradisnet66 Having read **DWM** 529 I'm really looking forward to the new series writers and directors of Series 11. They've got a great and diverse group of people who will bring something fresh and different to Series 11.

@Matt_Holsman It was very exciting to read Tosin Cole and Mandip Gill speaking about the Comic-Con experience in **DWM** 529. I can't wait to meet the new characters. All we need now is a ten-page Bradley Walsh interview!

@mellis107 I haven't had a **DWM** poster on my wall since I was about 15 (I'm now 30-something). This month's hangs proudly in my nerd den.

→ In other news, we were saddened to hear of the death of production designer Michael Pickwoad, who worked on *Doctor Who* from 2010 to 2017. Michael died on 27 August, aged 73.

Grand Designs

CRIS RYAN YORKSHIRE

A legend of *Doctor Who* design has sadly left us. Michael Pickwoad has designed so many great things for the show in his role as production designer, most notably the incredible TARDIS control room used from *The Snowmen* in 2012 to *Twice Upon a Time* in 2017. His passion and drive to make *Doctor Who* look as good as it did will always be remembered.

PAUL REYNARD MANCHESTER

I remember how, during an episode of *Doctor Who Confidential*, Michael Pickwoad shared his thoughts on the creation of Kazran Sardick's powerfully oppressive room for the 2010 Christmas Special *A Christmas Carol*. He came across as such a quietly enthusiastic and gently spoken creative fellow. It's so very sad to hear of his passing. For the past seven years he conjured up the everyday settings, the grand and Gothic, as well as the fantastically futuristic. However, it was his re-imagining of the TARDIS control room during the latter part of Matt Smith's tenure that made me fully appreciate what a gifted production designer Michael was.

We'll pay full tribute to Michael in the next issue. Now onto our latest Special Edition, which explores the world of *Doctor Who* fandom...

Richard Lloyd's photo of the Thirteenth Doctor action figure at West Bay in Dorset, as featured in *Broadchurch*.

Celebrating Fandom

LAUREN BROWN EMAIL

I've just finished reading your *World of Doctor Who* Special. It made me feel proud to be a *Doctor Who* fan. It also brought back memories of when I first started watching *Doctor Who* and how I was the only one in my group of friends to do so. After joining Twitter I found loads of fans to talk to – that's one good thing about social media.

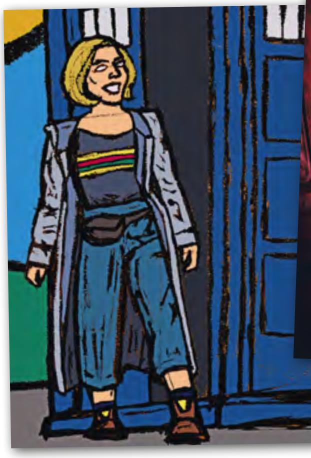
ALYS HAYES EMAIL

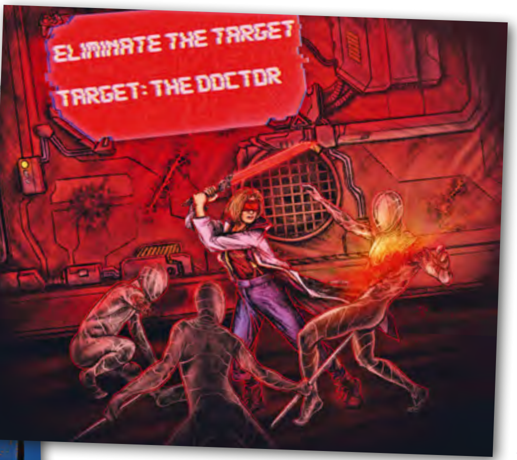
I'm enjoying *The World of Doctor Who* – especially the features on fandom in the 1970s – and thought I'd send you a picture of something I received from the DWAS when I joined in September 1976.

Together with a welcome letter from Gordon Blows (I think) and an information sheet from Jeremy Bentham, I found this little black-and-white badge in my return envelope. I would have worn it when I attended the first *Doctor Who* convention in Battersea, London in August 1977. Despite being a female fan at a time when we were few and far between I always felt welcome – and I'm still going to *Doctor Who* events and conventions more than 40 years later.

CHARLES MENTO EMAIL

The article on fanzines in *The World of Doctor Who* was great. You could probably do an entire new Special based solely on 'pre-net fan fiction' and the zines that held it. Diane Elliot (now deceased) ran a continuous magazine with full colour covers. *Traveling Companions* was another regular zine that featured stories. *Adric's War* saw Adric work for UNIT. Then there was a series of thick zines featuring only Sarah Jane fan fiction. That's just a few of the ones I can recall but there were literally hundreds of *Doctor Who* fan-fic zines featuring short stories and full-colour artwork.





'Wisdom of Rage' by Lamia Blight.
'Adventure Awaits' by Melvin Pena.

DAVID WORKMAN EMAIL

After having my precocious 14-year-old self revived in the new Special Edition via a quote from a letter I sent during the dark days of the 'Wilderness Years', I felt I should write in to redress the balance and confirm that I am not a grumpy person who is always complaining about something or other, but am really, really excited to see Jodie Whittaker debut this autumn – it's gonna be amazing!

Comic Regeneration

SAMUEL LE LAIGUE EMAIL

I'd like to give my thanks and praise to all who have contributed to the fabulous run of Twelfth Doctor comics we've been gifted with for the past five years. As we come to the close of his comic adventures and say hello to what I'm sure will be an equally amazing new run of Thirteenth Doctor adventures, thanks to all writers, artists, colourists, letterists and editors are in order. Cheers to a great era. I can't wait for what the future holds!

Thanks for the kind words, Samuel. The Twelfth Doctor's comic adventures conclude with the seventh part of *The Clockwise War* on page 43. The Thirteenth Doctor makes her **DWM** comic strip debut next issue. And, of course, we'd love to know what you think of her first TV episode, so send your reactions and artwork to the usual address! **DWM**

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Who's Talent

▶ The second annual *Radio Times* TV 100, reflecting the talent that has excited television viewers and the industry this past year, was published on 21 August. **Chris Chibnall** was placed second (up 31 places from 2017), right behind his *Broadchurch* lead actress **Olivia Colman**. 2017 winner **Jodie Whittaker** was at 15 and others included **Eve Myles** (30), **Peter Capaldi** (35), **Neil Gaiman** (37), **Bradley Walsh** (47), **Russell T Davies** (49), **Mark Gatiss** (57) and **Noel Clarke** (96). Among the panellists sorting out the long-list nominees were former *Doctor Who* executive producers **Piers Wenger**, **Beth Willis** and **Faith Penhale**.

LIZZIE AND THE DUKE
Coming to CBS This Fall

The Late Late Show with James Corden.

Matty and Cordey

▶ Following his Emmy nomination for *The Crown*, **Matt Smith** was a guest on CBS' *The Late Late Show with **James Corden*** on 15 August. The pair filmed a trailer for the bogus CBS police drama 'Lizzie and the Duke', with Matt as Prince Philip and Corden as Queen Elizabeth. The spoof aired on 16 August (see *tinyurl.com/DukeMatt*). Ahead of the Emmys on 17 September, Matt was also video interviewed for *The Hollywood Reporter*'s 'Meet Your Nominee' (*tinyurl.com/THRMatt*). And according to *Variety*, Matt will appear in *Star Wars* Episode IX.

The Stones of Vinay

▶ **Vinay Patel**'s satirical play *Sticks and Stones* is on tour until 21 October with remaining dates in Margate, Poole, Lincoln, Stoke-on-Trent and Luton (details at *tinyurl.com/PatelSticks*). His latest piece, *An Adventure*, continues at London's Bush Theatre until 20 October (tickets via *tinyurl.com/VinayAdventure*). **Joy Wilkinson**'s *The Sweet Science of Bruising* runs at Southwark Playhouse from 3 to 27 October (tickets at *tinyurl.com/JoyScience*). A second series of *Avlu* (literal translation: 'Prison Yard') began on Turkey's Star TV on 13 September, adapted from **Pete McTighe**'s *Wentworth*.

Sharon and Bradley

▶ **Sharon D Clarke** is Queenpin in Netflix's science-fiction thriller *Tau*. She'll also be appearing at StageCon, a convention for theatre fans throughout the UK and Europe, to be held at London's Shoreditch Town Hall on 3 and 4 November. *An Audience with **Bradley Walsh*** took place at London's Pizza Express Live in Holborn on 4 September.

The Original Capaldi

▶ **Peter Capaldi** contributed to Sky Arts' *The South Bank Show Originals* retrospective on *Local Hero*, in which he played Oldsen, on 7 August. The edition on 31 July was devoted to **Sir John Hurt**. Both Capaldi and **David Tennant** play themselves in the fourth series of Radio 4's *Believe It!* starring **Richard Wilson**, which began on 3 September. **David Bradley** and **Penelope Wilton** will appear in Ricky Gervais' six-part Netflix comedy *After Life*.

Eccleston in London

▶ **Christopher Eccleston**'s *Macbeth* transfers to London's Barbican Theatre from 15 October, running until 18 January (*barbican.org.uk*). Christopher plays a prominent Nazi in the romantic coming-of-age drama *Where Hands Touch*, about a mixed-race teenager in 1944 Berlin, which was released in the US on 14 September. **Paul McGann**'s *Holby City* storyline on BBC One has been causing a stir on social media, with his Professor John Gaskell dubbed "the Frankenstein of medicine". **Sylvester McCoy** played the lead role in Radio 4's *The Penny Dreadfuls Present: Don Quixote* on 25 August.

Tennant Comedy

▶ **David Tennant**'s eight-part HBO comedy *Camping*, in which he plays Walt opposite Jennifer Garner, launches on 14 October (trailer at *tinyurl.com/DTCamping*). David was a guest on Channel 4's *The Last Leg* on 3 August. A scene deleted from David's performance as Martin Lamb in *Hang Ups* has been released (*tinyurl.com/DTHungUp*).

RSC
MACBETH

David Tennant in *Camping*.

Eccleston's *Macbeth*.

Paul McGann as Professor Jake Gaskell in *Holby City*.

ITV Simm Card

▶ ITV's Hong Kong-set thriller *Strangers* arrived in September, with **John Simm** as Professor Jonah Mulray and *The Next Doctor*'s **Dervla Kirwan** as his wife Megan (trailer at *tinyurl.com/SimmStrangers*). Simm and his *Life on Mars* co-star Philip Glenister were reunited 'In Conversation' at Richmond's Orange Tree Theatre on 16 September.

Davies Drama

▶ Channel 4's outgoing Head of Drama, **Beth Willis**, has formally commissioned **Russell T Davies**' five-part series *The Boys* (see **DWM** 484), about the domestic impact of AIDS on three young men during the 1980s. Davies says, "I lived through those times, and it's taken me decades to build up to this. As time marches on, there's a danger the story will be forgotten."

Rona Lights the Stage

▶ **Rona Munro** has co-adapted Ian Rankin's *Rebus: Long Shadows*, which tours from 20 September. Her *Bold Girls* is at Keswick's Theatre by the Lake until 24 October, with *The Last Witch* at Pitlochry Festival Theatre until 11 October prior to moving to the Glasgow Tron from 30 October to 3 November. **Louise Jameson** stars as Helen in Alan Ayckbourn's *Ten Times Table*, running at the Mill at Sonning until 22 September.

Press Knocks

▶ **Mike Bartlett**'s six-part BBC One drama *Press*, featuring *Knock Knock*'s **David Suchet**, continues until 11 October. A revival of his 2009 play *Cock* is at Chichester's Minerva Theatre from 28 September to 27 October, with Mike giving a free post-show talk on 16 October.

Sylvester McCoy in the title role of Radio 4's *The Penny Dreadfuls Present: Don Quixote*.

Quickies

▶ The third series of ITV's *Victoria*, starring **Jenna Coleman**, premieres around 14 October. **Bernard Cribbins** was *The Sunday Times*' 'My Hols' subject on 5 August (*tinyurl.com/CribbinsHols*). **John Barrowman**'s third *Orion Chronicles* novel *Inquisitor* is now available. **Noel Clarke** has been invited to join the Academy of Motion Pictures Arts and Sciences. *The League of Gentlemen Live Again* with **Mark Gatiss**, **Reece Shearsmith** and **Steve Pemberton** concludes its tour at London's Eventim Apollo on 29 September.

Jacqueline Pearce as Chessene in *The Two Doctors* (1985).

Obituaries

▶ **Jacqueline Pearce**, who starred as Chessene in 1985's *The Two Doctors* as well as performing in many Big Finish audios, died on 3 September aged 74. Jacqueline was most famous for playing Servalan in *Blake's 7*. A full tribute will appear in the next issue. **John Line** – who was Martin in 1971's *Colony in Space*, having played Ladiver in the 1965-66 play *The Curse of the Daleks* – has died aged 87. **Janet Hargreaves**, who was Mum in *The Greatest Show in the Galaxy* (1988-89), died on 4 August aged 81. **Carolyn Jones**, who was Excelsior in the audio story *The Last* (2004) and Lady Calcula in *I, Davros* (2006), died on 25 July aged 77. **DWM**

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Whittaker's World

With Series 11 imminent, Jodie Whittaker explains how she's giving the Doctor a new lease of life. “Every part of this experience is to make it my own...”

Interview by **EMILY COOK**

Below from top: Jodie in three of her TV roles: as Ffion Foxwell in the *Black Mirror* episode *The Entire History of You* (2011); as Beth Latimer in *Broadchurch* (2013-17); and as Cath Hardacre in *Trust Me* (2017).

Bottom: The Twelfth Doctor (Peter Capaldi) regenerates in *Twice Upon a Time* (2017).

History is being made at Roath Lock Studios, where Jodie Whittaker is recording her first episodes as the Doctor. There's a buzz on set; in fact, when **Doctor Who Magazine** arrives, upbeat music is playing in the background. Everyone's bustling around, getting things ready for the next scene. And Jodie Whittaker is dancing. Carefree and effervescent, she's clearly having the time of her life.

Jodie spots **DWM** and bounds over for a chat. “Hello!” she says cheerfully, before asking when her interview is due to begin. How about now? “Okay, cool,” she says. “Shall we sit here?” We perch on the steps of a nearby spaceship set.

Last time we spoke to Jodie, her regeneration scene had just been broadcast at the end of *Twice Upon a Time*. (“I watched it on Christmas Day with my family,” she tells us.) The *first* time we spoke to Jodie, back in August 2017, it had only just been announced that she would be playing the Thirteenth Doctor.

“It was *so* stressful,” she says, recalling the intense secrecy that surrounded her casting. “I'd been telling everyone, ‘I'm just taking some time off.’ I got the job while I was shooting [the medical drama] *Trust Me*. That came out in August, literally the week after the announcement, so the press people on that were going, ‘Why aren't you doing any interviews?’ And I was like, ‘Because I'm just a little bit busy this week...’ I couldn't tell them that I was filming [the Thirteenth Doctor reveal]. I couldn't even tell my family. They kept asking, ‘What are you filming?’ I knew everyone would zone out if I picked certain words, so I said, ‘Oh, I'm doing this art-house piece.’ And I saw my dad's eyes going. He went, ‘Who's in it?’ And I was like, ‘It's just me. It's a silent film with this really experimental director.’ As soon as I said ‘art-house’ they didn't care. Then the weekend before the reveal, my name started to creep up the predictions.”

Was Jodie avidly watching the list? “No. I was absolutely bricking it and hiding, because everyone had worked so hard to keep it a secret. A lot of people were asking, ‘Is it you?’ And I was like, ‘No, everyone from *Broadchurch* is on the list. Phoebe [Waller-Bridge] is on it, Olivia [Colman] is on it, Andy Buchan's on it... we're all on it.’ And we were!

“One of my mates was laughing at me. He was proper ribbing, going, ‘That's so funny people think it's you – you'd be terrible.’ And I was like, ‘Ah, yeah...’ They were doing it in a funny way, but I guess if you don't know me and you only know my work, it's hard to see it. My work's generally been a lot darker than this; a lot of my parts – particularly Beth Latimer [the grieving mother in *Broadchurch*] or *Black Mirror* – are very emotionally heavy and traumatic. And so it's like, would I be able to bring the lightness and the energy?”

Jodie's casting was announced on Sunday 16 July 2017. The public reaction was huge. Within the first few days of its release, the reveal trailer had been seen over 16 million times, *Doctor Who* was trending on Twitter, and the announcement was reported in countless news outlets. →

Below: The Doctor (Jodie Whittaker) in the tattered remains of her predecessor's clothes in *The Woman Who Fell to Earth* (2018).

> “One of my mates was laughing at me. He was proper ribbing, going, 'That's so funny people think it's you.'”

"I'm not on Instagram or anything," says Jodie, "so I got certain people's reactions sent to me. And they were all really positive, thank goodness."

One reaction video – with an awe-struck young fan exclaiming, "The new Doctor is a girl!" – went viral (*tinyurl.com/JodieReaction*). "I saw the clip of the little girl in America. I'd love to meet her," Jodie says with a smile.

"The weirdest thing about the reveal," she adds, "was that I'd not shot a second of film before we did it. I'd not done the regen scenes, I'd not been to Cardiff and been on set, I'd not met everyone – and there was the fear that I'd put myself out there in such a massive, exposed way but I had no idea if I was going to enjoy it. I knew it was the right decision but was also terrified because I'd made such a life choice. All the fame and things that come from taking on this role happen before you've even shot it, which is the other way round to any other job. But then, as soon as it was revealed, the next day I was driven to Cardiff and snuck into Roath Lock. We did two days of filming and I was like, 'This is brilliant!' I was touching everything and saying, 'Can I take this? Can I take that?'"

> **"I knew it was the right decision but was also terrified because I'd made such a life choice."**

Above: The Doctor and her friends Grace (Sharon D Clarke), Yasmin (Mandip Gill), Ryan (Tosin Cole) and Graham (Bradley Walsh) in *The Woman Who Fell to Earth*.

Right: The Doctor walks towards the TARDIS in the 2017 trailer that revealed Jodie's casting.

While recording for Jodie's first series of *Doctor Who* has been under way, fans across the world have been anticipating the arrival of the new Doctor. What insights can Jodie give us? "A significant and specific thing that I've brought to this part is that my Doctor is quite high energy. Chris Chibnall [*Doctor Who*'s showrunner] knows me and knows that I'm energetic, and that's been written in quite a lot. I've found that a lot of the time the speed of thought that the Doctor has helps with the drive of the scene. This Doctor's different traits obviously come out more and more throughout this first

season because every episode requires a different side to her. Plus there are things that are plucked from the archives and the references to the 'before-yous'.

"You know, I don't ever forget what I'm a part of because *Doctor Who*'s been around much longer than I have. But every part of this experience is to make it my own, and so having something brand-new – like a new sonic screwdriver – makes that job easier because there's no history to this particular version."

Ever since production on the new series began in autumn 2017, says Jodie, she's been "in a bubble of work. Obviously the regen came out at Christmas but we were still mid working. I'm not a part of the bigger picture of it. If you run a social media site, you're a bigger part of it. I suppose I'll probably feel a shift once the series has come out. But for me, I'm nothing other than at work at the moment. And there's not that much time outside of work.

"I've never played a part this size before and I've never been in a job for this long – the longest job I'd ever done before was *Broadchurch,* which was five months [for each of its three seasons], and the responsibility of the energy was split. We were an ensemble cast but the main responsibility was with David [Tennant] and Olivia [Colman] – they carried the show. But *Doctor Who* is ensemble in a completely different way."

A few metres from the spaceship where we're sitting, Jodie's co-stars are also taking a break. This year – and for the first time since the early 1980s – the new series is going to have four regular cast members. The Doctor will be joined by Graham O'Brien (played by Bradley Walsh), Ryan Sinclair (Tosin Cole) and Yasmin Khan (Mandip Gill).

"When we first started working together as the four, we were learning about each other," says Jodie. "Now it's like we're one organism and a funny little random family. We have completely different personalities and energies but now we work without thinking. And we're all enjoying it. I think that's where it has to start, because you can't have on-screen chemistry with people you wouldn't hang out with on set. But on *Doctor Who* there's a very real family dynamic, especially between the companions.

"There's a lot of banter," Jodie continues, "which is really important to me. That's something I've learnt from other people when I've worked on ensemble pieces. It's the thing that gets everyone through, no matter how upsetting or dramatic. What's really important on a set is a lack of status. I don't enjoy being in environments where I'm nervous that my behaviour could potentially get me into →

Far left: The Doctor uses her new sonic screwdriver.

Left: The Doctor gets busy with some fearsome-looking equipment.

Below left: Jodie phoned David Tennant, who played the Doctor from 2005-2010, when she knew she'd got the role.

Below: The Doctor's new look.

"I KNEW IT WAS YOU!"

The day before the Thirteenth Doctor was revealed to the world, Jodie Whittaker called a friend to share her news. "I rang David Tennant. I was so desperate to talk to somebody and he was the first person I could speak to. I rang him and he went, [Scottish accent] 'Hellooo.' I said, 'Hiya mate,' and he went, 'I knew it was you!' He said he just had a sense it was going to be me."

Has Jodie been drawing upon the wisdom and experience of David or any previous Doctors? "I don't really have time," she says, laughing. "I'm friends with David so I speak to him. I know Matt [Smith], I saw him. And I've worked with Chris [Eccleston] before. I've never properly met Peter [Capaldi] though, which is weird. But when I got the part, I saw him a few times and I wanted to walk past and wink at him because he didn't know I was the next Doctor.

"But, of the previous Doctors that I've spoken to, the first thing they said was, 'It's like nothing you'll ever do again. It's like nothing you'll ever do in terms of energy levels, line requirements and all the different scenarios you're thrust into.'"

Above left: Yasmin, Graham, the Doctor and Ryan prepare to face a new threat.

Above right: The Doctor in trouble.

Below: "This is gonna be fun!"

→ trouble. At school I wasn't really a 'get into trouble' kind of kid, but I still hated that feeling of 'Am I going to get told off?'

"Something like *Broadchurch*, emotional and harrowing as it was... in between shooting those kinds of scenes it was very important that we were light. We made each other feel comfortable and we had a laugh with the crew. David and Olivia were so inclusive and funny – there was no status. To me, the best places at work are where (a) everyone's valued and (b) everyone has a sense of humour. Being around hundreds of actors who all work differently, there are times when a respectful quietness is needed as well. So it's important to know that you can say, 'I just need two minutes, is that okay?' It's always lovely to be in an environment where everyone feels comfortable having their own process. And *Doctor Who* is really supportive.

> **"Intense drama, I have no stress with. I have more of a nervousness around the lighter stuff because it's not my comfort zone."**

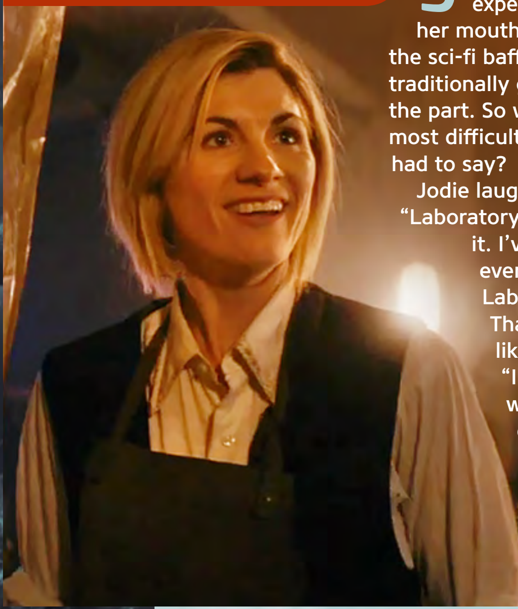
"You know, I've never worked in this genre before," she admits. "Intense drama, I have no stress with. I have more of a nervousness around the lighter stuff because it's not my comfort zone in terms of acting. But in real life, as me, Jodie, I'm quite manic. Thankfully Chris said, 'Yeah, just do that!' So I'm completely trusting my instincts, and trusting Chris' writing. And it's brilliant! I don't go home feeling depressed every night," she says, laughing. "I go home really kind of euphoric. On a set, I'm usually all enthusiastic, then as they say 'action' I have to really zone in to being a serious grown-up. Whereas on *Doctor Who*, it's just like I can carry on being me."

What does Jodie think are Chris Chibnall's best qualities? "Chris has got so much heart – I love that. I really love how open he is as a writer. He's very inclusive. I find he captures emotion really beautifully in a way that hooks me as an actor. He makes the intentions very clear for me, and I know why choices are made throughout the story. As well as writing episodes, Chris is leading a team of lots of other writers, like Malorie [Blackman] who's here today. Having their input is really lovely."

Jodie's first two episodes (previewed on pages 28 to 31) are both written by Chris, and she's looking forward to seeing them. "I'm not very good at watching rough cuts. For me, it's just not helpful. Whereas once it's all together – the music's on, the grade's been done, the sound works and everything – I think that's the best place to watch something. So I'll definitely watch it with my family. I'll watch every episode. I can't wait to see how some of it's going to look." And to everyone else looking forward to the new series, Jodie says: "Enjoy it. Embrace the change."

Jodie's name echoes across the darkened studio. "I'm needed!" she says. With a Doctor-ish twinkle in her eye she gets up and literally runs towards the next scene, her coat billowing behind her. The universe is calling. **DWM**

LAV OR LAB?



Jodie has had some interesting experiences getting her mouth around all the sci-fi bafflegab that traditionally goes with the part. So what was the most difficult thing she had to say?

Jodie laughs. "Laboratory. Never said it. I've always only ever said 'lab'. Lab... Labatry."

That sounds like lavatory...

"I know, which is why everyone laughed every time I said it. We'd get a massive wide shot of the scene when everyone was there, and then I'd go, 'Labatry.' So it'll be added in ADR because I don't think they got one take.

"I mean, out of all the things I've had to say, like 'artron energy' or 'vortex manipulator'... all that kind of stuff is brand-new to me. But I really practise the words that I'm not used to. Weirdly, it's the other stuff that trips me. Like 'labatry', I don't think I've ever said it. And then the other day I had to say something very basic and that came out completely wrong as well. Half the time when they're like, 'I think you're saying it wrong,' I just say, 'It's my accent!'"

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The **Woman Who Fell** to **Earth**

Below: The Doctor (Jodie Whittaker) falls from the TARDIS in the closing moments of *Twice Upon a Time* (2017).

Right: In *The Woman Who Fell to Earth* the Doctor meets Yasmin Khan (Mandip Gill).

The Thirteenth Doctor is about to join forces with a new cast of characters. Together, they will challenge a ruthless alien threat over the course of an extraordinary, action-packed night in Sheffield...

Preview by **MARCUS HEARN**

The long wait is very nearly over – *Doctor Who* will return with an hour-long episode that heralds a bold new era.

Of all the innovations introduced by showrunner Chris Chibnall and his team, the first to strike you is the way *Doctor Who* now looks. Like every episode in the forthcoming series, *The Woman Who Fell to Earth* was shot using anamorphic lenses that frame the picture with a 2:1 aspect ratio. This widescreen vista clearly complements Chris' efforts to broaden the scale of the show.

"Television is more filmic, faster-paced and more visual than it's ever been," he says. "When we talk about *Doctor Who* becoming more cinematic, that's a term above and beyond the notion of cinema as a place where you go to watch a film – it's about the *grammar* of filmmaking. We're competing with shows on Netflix, Amazon, Hulu and Apple that use filmic grammar. My duty of care to *Doctor Who* is

“The Doctor comes into contemporary Sheffield like a sidewinder. She literally falls from the sky.” CHRIS CHIBNALL

to make it feel contemporary, and to give it a quality that means it will sit alongside premium global drama. So it’s getting a wash and brush up!”

The Doctor, played by Jodie Whittaker and last seen at the end of 2017’s Christmas Special *Twice Upon a Time*, arrives in present-day Sheffield. “I spent a year in Sheffield doing my MA and I know it well, but that’s not the only reason I wanted us to go there,” says Chris, explaining why he chose this as the setting for the first episode. “Sheffield is brilliant on a visual level, but it’s relatively unrepresented in television series. This means that the characters you meet in episode one are from a city that has never been in *Doctor Who* before. I can’t think of a *Doctor Who* story that’s set in Sheffield, and I’m struggling to think of any characters who have come from Sheffield.

“I’m grounding the show in a recognisable, relatable reality, which we can spring off from,” he continues. “Hopefully we can lead the audience into the show via a world they recognise, before the *Doctor Who* madness descends. The Doctor comes into contemporary Sheffield as a sidewinder. She literally falls out of the sky.”

The Doctor’s new best friends are Graham O’Brien (played by Bradley Walsh), Ryan Sinclair (Tosin Cole) and Yasmin Khan (Mandip Gill). Together they comprise the largest regular cast the series has had since the early 1980s. Why did Chris decide to expand the show in this way?

“I think the question should be ‘Why not?’” he says. “I’m not sure we should be comparing a modern television programme to something that happened 37 years ago. Television has moved on a lot since the 80s. So has the style of storytelling and the style of *Doctor Who*. But equally, the DNA of the show – as conceived in 1963 – is the Doctor plus three companions. So in that respect, we’re going back to basics. I wanted a multiplicity and diversity of perspectives in a regular cast. I wanted to have as many different emotional dynamics and points of view aboard the TARDIS that would feed a series of ten episodes. And I wanted the audience to feel that there was at least one person in this regular cast who could be an access point or relatable character.”

Leading the guest cast is Sharon D Clarke, who plays Grace. “We shot the exterior of Grace’s home at a house that overlooks Sheffield,” she says. “It’s a great location because it’s so high up, but when we were there it was really windy. And then it started raining! It was *so* cold. You got to the point where you couldn’t remember what you were supposed to be saying because you were shivering so much. You just couldn’t concentrate. I think being out in the cold was the hardest part of making this episode.”

This is the first of four episodes handled by Jamie Childs, a director recommended to Chris by executive producer Matt Strevens. “Matt sent me some of Jamie’s work, and I was particularly struck by a short film called *Paul*,” says Chris. “It was very beautiful, very real but very poetic. Matt met Jamie and then I spoke to him. What was really clear was how passionate Jamie is about genre; how much he loves science fiction and fantasy. He’s also got a great sense of humour and a great visual sense. He really is the full package. We’ve worked with him across the series and he’s really delivered. He brings such an energy to everything.”

In front of those anamorphic lenses, however, the irrepressible energy at the heart of Series 11 is Jodie Whittaker. “Enjoy your new Doctor,” says Sharon, smiling. “She’s fresh and funky in a way that the Doctor’s not been funky before. Stick with it – you’re going to love it.” **DWM**

Above left: The Doctor awakes with a start.

Above right: Director Jamie Childs.

Left: Ryan Sinclair (Tosin Cole) is one of the Doctor’s new friends.

The **Ghost Monument**

In the second episode of the new series, the search for the mysterious Ghost Monument takes the Doctor and her friends far away from Sheffield...

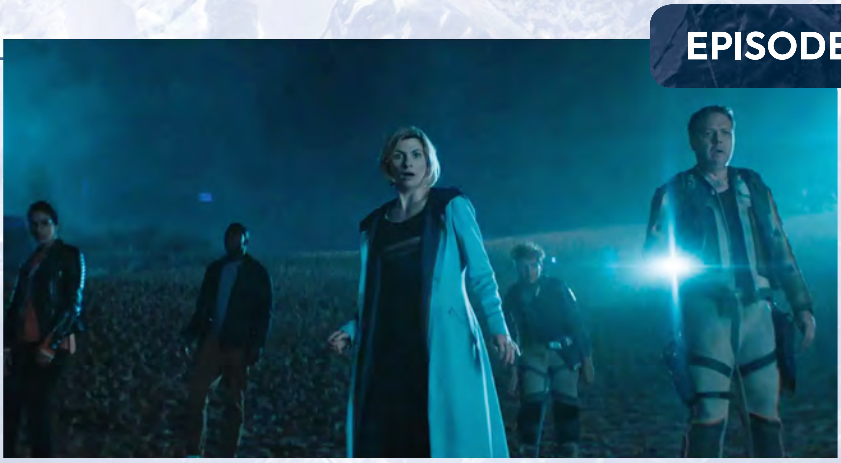
Preview by **MARCUS HEARN**

Right: The Doctor (Jodie Whittaker) and Graham (Bradley Walsh) look to the skies.

Showrunner Chris Chibnall is keen to dispel the idea that the casting of Jodie Whittaker as the first female Doctor means that the entire series will be a departure from the style that longstanding fans are familiar with.

"The Doctor is front and centre; the Doctor is fighting monsters with some friends at her side," he says. "There are laughs, there are scares. It's suitable to watch with all your family, and it's as much fun as *Doctor Who* has always been. *I* am one of those longstanding *Doctor Who* fans, and I've been reading this magazine since its first issue. My job this year is to recruit new viewers, while keeping existing viewers delighted."

As if to underline the continuity, in time-honoured tradition the second episode of the new series takes the Doctor into space. "What you're looking to do is to showcase the variety of *Doctor Who* as definitely, clearly and quickly as possible," says Chris. "So episode one is set on contemporary Earth and in episode two you've got more of a science-fiction, alien vibe. It's a way of showcasing how brilliant and varied the format is. It's a way of showing new viewers in particular the range of stories they're going to get."



“Our characters are stranded and have to live on their wits, despite the fact that they've only just met.” CHRIS CHIBNALL

Chris doesn’t believe it’s important for the new series’ directors to be particularly knowledgeable about the show’s history. “It’s important they know the *genre* well,” he stresses. “What you want is somebody with a passion for the scripts they’re about to direct. We’re asking directors to challenge us, to bring new things, and to make every episode feel as fresh and contemporary in terms of filmmaking as we can. We look for great directors who can take the show forward, while also honouring what’s gone before.”

The Ghost Monument was partly shot in South Africa by director Mark Tonderai. “Mark had been on my radar for a long time,” says Chris. “Mark is a brilliant British director who does a lot of work in America; he’s directed episodes of *Gotham* and *Black Lightning*, and over here he directed a series called *The Five*, which played on Sky. He’s one of the most in-demand directors in the world. When you’re making individual stories, which we’re doing this year, the appeal for a director is to make each one visually unique. Mark’s great at visuals, emotion and scale. In South Africa he did some camera operating as well, so his episodes are very authored.”

The episode’s guest actors include Shaun Dooley, Art Malik and Susan Lynch. “The heat in South Africa was crazy but we had so much fun,” says Susan. “I’ve got pretty good stamina for stuff like that and we had the gorgeous Bradley [Walsh] making us all laugh.”

How did Bradley keep everyone amused? “By doing the *Doctor Who* theme tune. That got me every time!”

Despite the weather, Susan relished the opportunity to take part in the more physical sequences. “There was loads of running and action stuff,” she says. “You know, the stuff that you always want to do? You wonder whether you’re ever going to get the chance to do something like that – but on *Doctor Who* I got to do all of it! I got to pull a gun out and had to look into the sky, reacting to a spaceship that was supposed to be flying over my head. It was like being a kid – I loved it.”

The BAFTA-winning DNEG are behind this series’ visual array of effects. “It’s another way of ensuring the show is punching its weight and hopefully keeping up with everything that’s happening in television,” says Chris. “Which is not to say that The Mill – and latterly Milk – didn’t do a great job. They did, and they’re still friends of the show, but DNEG made a big pitch for it and we’re really thrilled with what they’re giving us.”

Chris’ script for *The Ghost Monument* maintains the jeopardy from the first episode by placing the Doctor, Graham, Ryan and Yaz in a decidedly hostile environment. “It’s an epic adventure,” he explains. “Our characters are stranded and have to live on their wits, despite the fact that they’ve only just met. The companions are thrown into this new world with a Doctor they don’t know very well at all yet. Part of the story of the series is their developing relationships with each other and with the Doctor.”

“The cast is so gorgeous,” says Susan. “They’re four people who are just starting their adventure as the *Doctor Who* regulars, and they’re all such lovely, generous spirits. It was genuinely moving when we finished. This will sound corny, but it really did feel like we all went to a planet together!” **DWM**

Above left: Guest stars Susan Lynch (second from right) and Shaun Dooley (right) are among the cast of *The Ghost Monument*.

Above right: Mark Tonderai, the director of *The Ghost Monument*, conducted some of his own camera work for this episode.

Left: Ryan (Tosin Cole) is having a difficult day.

THE
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INTERVIEW

Meet the Team

In the first part of a new series, some of *Doctor Who*'s key players explain what goes into making the show...

Interviews by **GREG MARTIN**

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OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

Above: Showrunner Chris Chibnall and executive producer Matt Strevens lead the Series 11 team at Roath Lock Studios in Cardiff.

CASTING DIRECTOR

Andy Pryor

"Once we knew that Peter Capaldi wanted to leave, it was very clear that Chris [Chibnall] wanted us to cast a female Doctor," says casting director Andy Pryor, reflecting on the process that led to Jodie Whittaker being chosen to play the Thirteenth Doctor. "That was the idea from the start, and it was music to my ears. Chris and I met up in characteristically secret fashion and he talked me though his plans for the show."

Andy has been *Doctor Who*'s casting director since the show resumed production in 2004. Chris Chibnall is the third showrunner he's worked with in that time, following Russell T Davies and Steven Moffat. "Chris' approach to casting is very liberating," says Andy. "He likes meaty guest roles, which is great for me, so the thought process about the cast for any given episode starts fairly early on in the script process. This is when we start to discuss the possibilities.

"With some roles, Chris has a very clear idea of what sort of performance or actor he'd like to see. With others, he has an open mind and is very happy to be a lateral thinker. This is a great approach for a casting director, as we all like to think outside the box where possible. Chris and [executive producer] Matt Strevens both encourage that and are very enthusiastic about discussing what may seem crazy but which can sometimes end up being the best idea. Like Russell and Steven, Chris is great at being ambitious about our aim for some roles but is also very open to me bringing in completely new people. I always say that a *Doctor Who* set is one of the best places for a young or new actor to learn because they're working with the best, in terms of our regular cast, lead guest cast, directors, heads of department and crew."

With a different story every week, *Doctor Who* employs a high turnover of guest actors. "This is one of the things that makes it such a brilliant show to cast," says Andy. "I never quite know what's coming next and that enables me to consider a huge variety of actors. It allows me to meet a lot of people who I might not have otherwise met. Even though a particular actor may not end up being quite right for one part, often they can be good for another down the line. Also, very importantly, it allows me to cast inclusively. This series in particular has had a great number of roles written with specific diversity in mind and many more of the roles have been open to interpretation. This means that we're hopefully casting both specifically and in an open-minded way at the same time."

Doctor Who is a high-profile show, but secrecy has shrouded much of Series 11's production. When Andy approaches agents, is he always able to say which series he's casting for? "Usually when we first call agents to check the availability of actors to play the Doctor, or when we do first round auditions for companions, we don't reveal what the job is. If we take it further – say for recalls – we would then tell them, swearing them to secrecy. For the bigger guest roles, especially those that might involve a bit of 'name' casting, we tell people what it's for but don't usually give much away about story or character."

Andy's discussions with agents can sometimes produce unexpected results. "If we check the availability of someone and they turn out not to be free, often an agent might come up with a great suggestion of someone else," he says. "If I think that suggestion's a good one then I'll take it to the team. With the medium to smaller roles, we draw up our own lists of who could be worth meeting, but we also rely on our collaboration with good agents. So I might say to them, for example, that we need a woman in her fifties of any ethnicity, or a warrior with red hair in his thirties, and so on. This helps to make sure we've covered as many bases as possible and also allows us to consider people we may not have thought of. So we do depend very much on good suggestions from agents, even if they don't truly know what part they're suggesting people for!"

Left: "I never quite know what's coming next," says casting director Andy Pryor.

Claire Pritchard

Left: Claire Pritchard – keeping it real during those early starts at the studio.

Below: Jodie Whittaker's hair and makeup is looked after by Emma Cowen.

The hair and makeup team on *Doctor Who* is led by Claire Pritchard and includes a supervisor, two hair and makeup artists and a trainee. On Series 11 Claire's responsibilities included looking after Bradley Walsh's hair and makeup. "He's very low maintenance throughout the day," she says. "I'm able to leave him on set with the team for checks during filming.

"My supervisor, Emma Cowen, looks after Jodie's hair and makeup – it's important that actors have continuity with their makeup artist, so everything is familiar and they can completely relax. You build a great friendship with your actor over such a long job. Emma is also in charge of continuity on set and is able to answer any queries if I'm away from filming."

The other two hair and makeup artists look after Tosin Cole, Mandip Gill and the guest artists. "They're our backbone and support the whole department. When we have busy days with additional supporting cast, we have daily makeup artists to help us – it can take quite a lot of organising to make sure they all have mood boards and the specific makeups or wigs that are needed. This series is also the first time we've had a full-time trainee on *Doctor Who*. It's an amazing opportunity with such a variety of work. There's no other drama like it, where you literally travel through time!"

Researching hair and makeup for each episode – especially those that involve trips into history – is often done the old-fashioned way. "Although the internet is a great resource, you can't beat good reference books," says Claire. "It's often easier to research a period episode as there are historical facts, and photographs or paintings available as reference, which you then adapt to suit the character. When looking to the future, things are very much open to interpretation. Often film references are used as a starting point, and then you let your imagination do the rest.

"There are days, sometimes weeks, of planning and research involved," she continues. "At the beginning of the series I can focus on the first couple of episodes. As we start shooting, the team helps to organise the next day's filming requirements, allowing me to read scripts and attend meetings for the next two episodes, meet the new director, prepare mood boards and create test makeups."

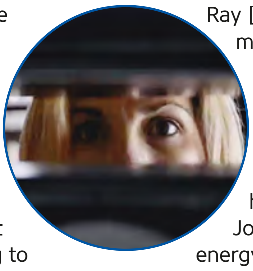
A shooting day begins especially early for Claire's team. "We have an hour before the crew call," she says, "so we have roughly 45 minutes to get everyone ready. Bradley gets a bit fidgety after 20 minutes. If I need longer than that we encourage him to tell funny stories to distract him. It does mean I have to dance around the chair though, as he's very animated!

"Some makeups take longer, of course, and we can have up to three people working at one time. If the job requires a small prosthetic, tattoos or elaborate hair it can take a few hours – you'll spot these in some of the episodes. Where possible they'll schedule these for later in the day to allow us more time."

What's the greatest challenge Claire has faced on this series? "My brief from Chris and Matt at the start was to keep everyone looking real, especially our core team and contemporary characters – they wanted to see skin, stubble, hair moving etc, which I love. The challenge comes when you're a couple of months into the shoot, have been working nights in freezing wet weather, and everyone is shattered. We make sure everyone has a good skin care routine at home and in work, because preventing a breakout is better than trying to cover it up! And a hot towel at the end of a day is like a big hug, or 'cwtch', as we say in Wales.

"What I find so interesting about this job is the collaboration between departments," she says. "The end result of a character's design often comes from ideas thrown into the mix at a tone meeting. I might suggest a tattoo based on part of a logo on a set design, and when discussing how or where we'll see it, Ray [Holman, the costume designer] might alter a sleeve or collar to help reveal it. And some elements might need to be enhanced with CGI. I can have discussions about all of this, which is amazing.

"It's also important that we help make to actors feel welcome. Jodie has a tremendous positive energy that spreads through the cast and crew. It might be 3.00am but she'll still challenge you to an arm wrestle. She's very competitive! That creates such a great atmosphere for actors coming into the show."



Alex Mercer

"I remember the way I felt when I watched *Doctor Who* as a boy," says Alex Mercer. "The notion that we get to give that experience to a whole new generation of kids – and grown-up kids – is pretty cool.

"Essentially, the role of producer means you're responsible for making sure the show gets made – and keeps getting made – all the way until it's finished and ready for broadcast," he continues. "You see each episode through many stages, always trying to make sure it keeps moving through the process. All the while ensuring that we're making the best show we possibly can. For me, the key to this is fostering the best environment possible, allowing and encouraging all the incredibly talented people we have on the show to come together and do their best work. Then I mostly just get to stand back and applaud."

Alex was asked to join the series by executive producers Chris Chibnall, Matt Strevens and Sam Hoyle. "Chris, Matt and Sam have set a direction and an ambition for the show which, from our first conversations about me doing the job, I've been completely on board with," he says. "As producers, Nikki [Wilson] and I have had the job of delivering that vision while also ensuring we stay true to it as the show has developed and evolved through the production process. We're all in constant contact and Chris, Matt and Sam are across every key decision that happens. We've had the most truly bizarre conversations over texts and emails this year. At least once a day you find yourself chuckling away and thinking 'Only on *Doctor Who*!'"

Looking back on the production of Series 11, Alex says his favourite moments include what he calls those "how do we do this" moments. "They crop up every day on *Doctor Who*," he says. "It's the process of working out how we get something from page to screen. As filmmakers we either rely on our experience or our ingenuity. So when faced with something we've never done before, we have to make it up! Finding a way through those puzzles, and seeing the results, easily feature as some of the highlights of my year."

Above: Scenes from the second episode, *The Ghost Monument*.

Below: Producer Alex Mercer enjoys the "how do we do this" moments.

PRODUCER

Nikki Wilson

PRODUCER

Nikki Wilson's wealth of experience on *Doctor Who* and spin-off show *The Sarah Jane Adventures* meant she was an obvious choice to produce Series 11. This time round, however, has been a different experience. "It's felt like we're making a new show, which has been incredibly exciting," she says. "I've loved working with so many new people and loved the way they've pushed me to be better at my job. Chris, Matt and Sam are brilliant at making people feel valued and appreciated, so even when it's been stressful it's always been a happy team.

"Chris holds the overall vision for the show and is great at empowering the creative heads of department to be bold and push boundaries," she continues. "It's my job to wrangle those ambitions within the budget and make sure we're always putting maximum value on screen. Because Chris needs to maximise his writing time, Matt is his right-hand man on brand, publicity and production, and Sam is his right-hand woman on scripts and development. We're essentially prepping and shooting eleven mini-films in nine months so it's all hands on deck."

What does Nikki think are the key skills necessary for her role? "I'd say spotting and hiring the most talented people in all areas of production is the most crucial skill for any producer," she says. "If you've got the best possible team in place then that's half the job done. I always want to work with people who inspire and challenge me but also, crucially, people who are collaborative and have a sense of humour!

"Communication and problem-solving are also very important. We work at such a speed on the show that it's critical the whole team is kept informed of changes to scripts and schedules and that the implications are fed back. When problems arise, you need the ability to stay calm, assess all the options and make decisions fast."

Top: Recording *Enemy of the Bane* (2008), one of numerous episodes of *The Sarah Jane Adventures* produced by Nikki Wilson.

Right: Nikki pictured on the TARDIS set in 2015.

Below: On location for the new series.

LINE PRODUCER

Steffan Morris

"I'm there to try to make sure the production keeps moving forward as a unit," says Steffan Morris, before describing his duties as a line producer. "We have to process the script, take the information created by each department and generate a schedule that shapes the foundation of our collective approach to delivering the episode. There's constant communication; we share in the positive and sometimes tough beats that happen along the way with the team."

Steffan works alongside Alex Mercer, Nikki Wilson and production executive Tracie Simpson. "It's a huge team effort and to know that you can share the responsibility with like-minded people makes it easier to achieve and deliver," he says. "Also, we've been very lucky to entice some fantastic crew back to work on this series. When we're filming we spend more time with our crew colleagues than with our families – it's important to enjoy working with those around you."

At the head of the team are the three executive producers. "Chris, Matt and Sam alleviate the pressure points," says Steffan. "Working on any TV show is the same – we get a script and have to deliver a product. When we get a script, we break it down and then process all the queries that it generates. It's a constant circle of communication, making sure everyone is working together, going in the same direction."

Steffan says that a lack of time is the biggest single challenge he faces. "I wish we could invent a TARDIS to help with delivering the show," he says, smiling. "We shoot multiple episodes over a reasonably short period and have to deliver the highest quality end product. Time is always against us. From the moment we get the script we have to constantly adapt to constraints caused by lack of time – fabrication of prosthetic creatures, set builds, location recces. Again, we have to turn to the experience of all the crew from the script team and producers through to the electricians, carpenters and prop-hands who all work together to deliver a new episode." **DWM**

Above: "We've been very lucky to entice some fantastic crew back to work on this series," says line producer Steffan Morris.

Below: Location and studio scenes from the new series.

Above: "I'm a sucker for epic concept records," says Christian Erickson.

I'VE LIVED SO LONG IN THESE CAVES

One of *Doctor Who*'s most acclaimed stories – *The Caves of Androzani* – has inspired an intriguing new album by Christian Erickson and Janey Winterbauer.

Interview by **SIMON GUERRIER**

One day in about 1983, Christian Erickson came home from school in the Twin Cities area of Minnesota and started flicking through the TV channels until he found a strange, foreign programme on the local public broadcasting station. The programme showed a desolate world in the future, where the spoiled, rich investors in a huge, mobile mine were being murdered one by one by robots. Their only hope was a traveller called the Doctor and his friend Leela, a warrior from a tribe called the Sevateem...

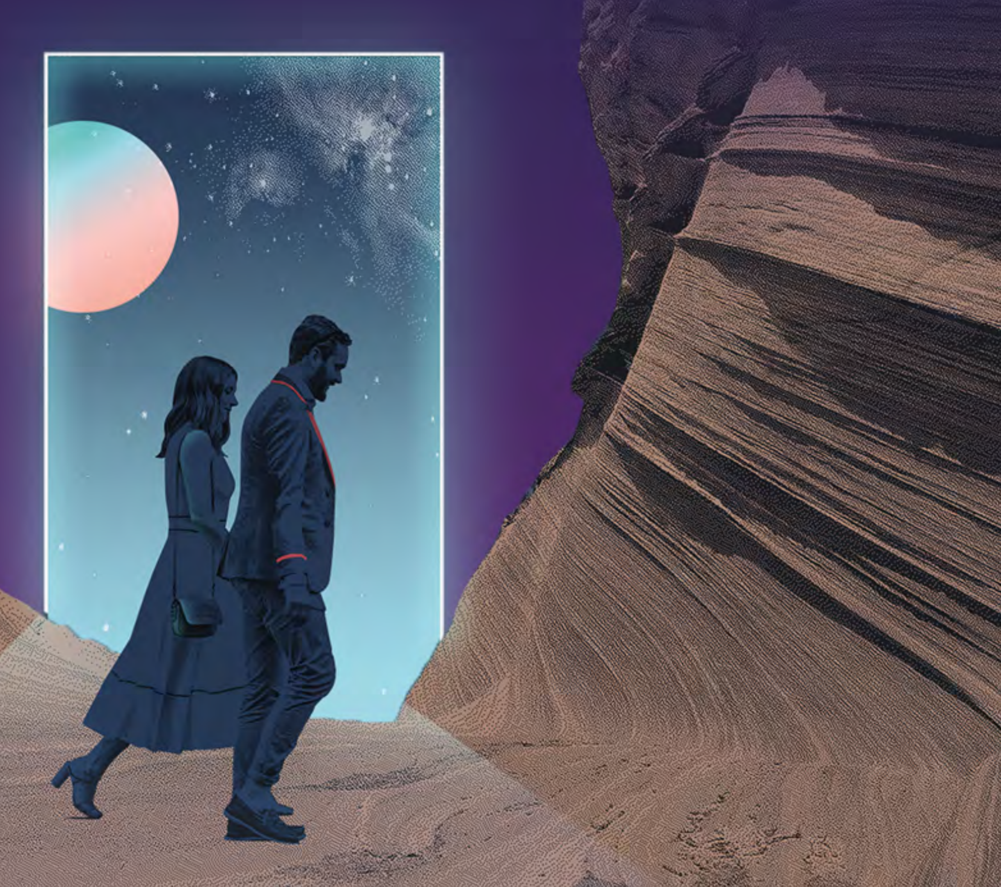
This was the final episode of *The Robots of Death*, a *Doctor Who* story first broadcast in the UK in 1977. "It hooked me immediately," Christian enthuses today. Episodes were being shown every afternoon, so the next day he tuned in to watch the first episode of *The Talons of Weng-Chiang*, in which the Doctor and Leela battle a robot with the cerebral cortex of a pig in Victorian London... "That was the first full story I saw," says Christian, laughing. "It was quite an introduction to the show."

Watching *Doctor Who* had a profound effect on Christian. "I always loved the soundtracks and sound effects," he says. "In the US, people often focused on how *Doctor Who*'s visual effects were less sophisticated than those on American shows but no one ever talked about how the audio was so much better than anything we had. The Radiophonic Workshop and other *Doctor Who* composers definitely influenced me in a major way when I started writing my own music a few years later, with their unmatched ability to create a sense of alien, otherworldly-ness – whether through music or effects." Christian is a fan of the music from most eras of *Doctor Who*, "but I have the biggest soft spot for the creaky, ominous Dudley Simpson scores from the early Tom Baker era."

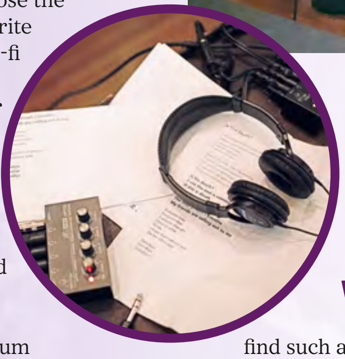
In 1998, Christian's space-inspired song *Cape Canaveral* was played on local station Radio K, and soon his group, Astronaut Wife, were playing sold-out shows. They won awards and remained active until 2005, by which

Below left: Peri (Nicola Bryant) and the Doctor (Peter Davison) listen to Sharaz Jek (Christopher Gable) as he tells them his story in Part Two of *The Caves of Androzani* (1984).

Below right: Elida Holte's artwork for *The Caves*.



time the various members were starting families. Christian married bandmate Janey Winterbauer and for the last six years they've been making music as The Sevateem. "We chose the name because I tend to write a lot of pop songs with sci-fi themes," says Christian. "I was stunned to discover no one was using it already – it's a great name for a band!"



> "The Radiophonic Workshop and other *Doctor Who* composers definitely influenced me in a major way when I started writing music."

The Sevateem have now realised an idea Christian has had for more than a decade: an unofficial album inspired by 1984 *Doctor Who* story *The Caves of Androzani* – which, in 2009, readers of **DWM** voted the best *Doctor Who* story of all time. "I started writing it in the early 2000s, but only got as far as the first song. Over the years I mentioned the idea to fellow fans and musicians and they encouraged me, so about a year ago I started writing songs and working on the arrangements. That took about two months, then another four or so to record and mix it."

Doctor Who wasn't the only influence on Christian's work. "A couple of albums from last year shaped how I thought about it," he says. "One was the Gorillaz record *Humanz* – I love albums that have lots of guest vocalists and explore lots of different styles. When I heard it, I knew I couldn't make mine with only me singing on it – it needed an ensemble. The other one was *Planetarium*, the Sufjan Stevens, Nico Muhly, Bryce Dessner concept album. I'm a sucker for epic concept records and the way they combined orchestras, synthesisers and guitars was very cool."

The result is a 16-track album, *The Caves*, which is garnering rave reviews. "I've been totally blown away by how positively it's been received," says Christian. "I mean, *I* like it, but I didn't expect to find such a large number of people who both know the source material and like this kind of music. It's stunning when you put all kinds of little references into your work and other people pick up on them. I feel like it's helped me connect with 'my people'."

So what next for The Sevateem? "A lot of people have asked if we'll tackle more *Doctor Who*. The truth is, I'm not sure! I think it's dangerous to go to the same well twice creatively, but on the other hand there are lots of interesting and inspiring things in the *Doctor Who* universe. Our next step is to see if we could take *The Caves* out live in some way, and then go from there…" **DWM**

The Caves is available now. All profits – more than $2,500 so far – are being donated to the charity Doctors Without Borders. Visit *tinyurl.com/Sevateem* for more information.

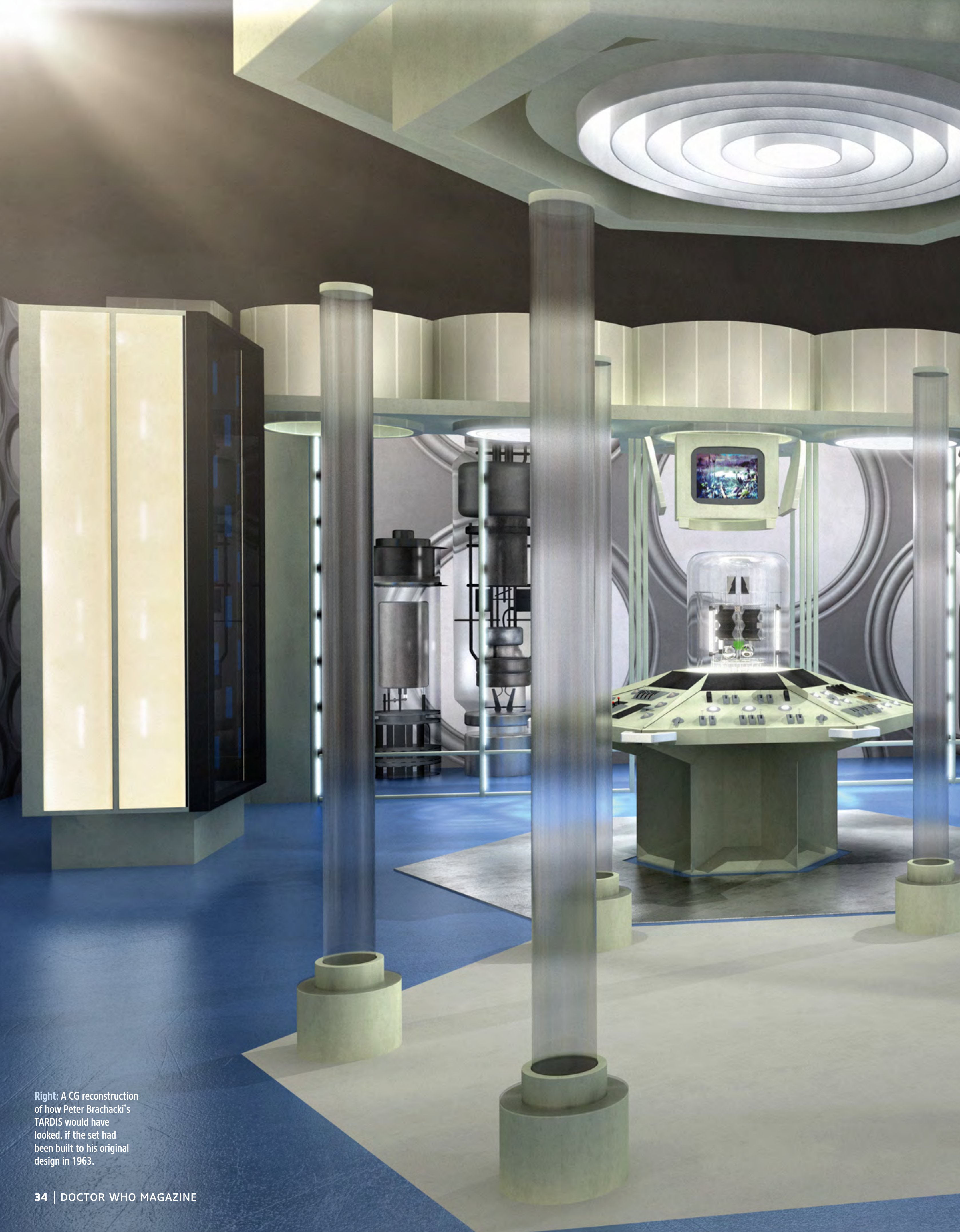
Above left: Jeremy Ylvisaker on guitar.

Above right: The choir warms up.

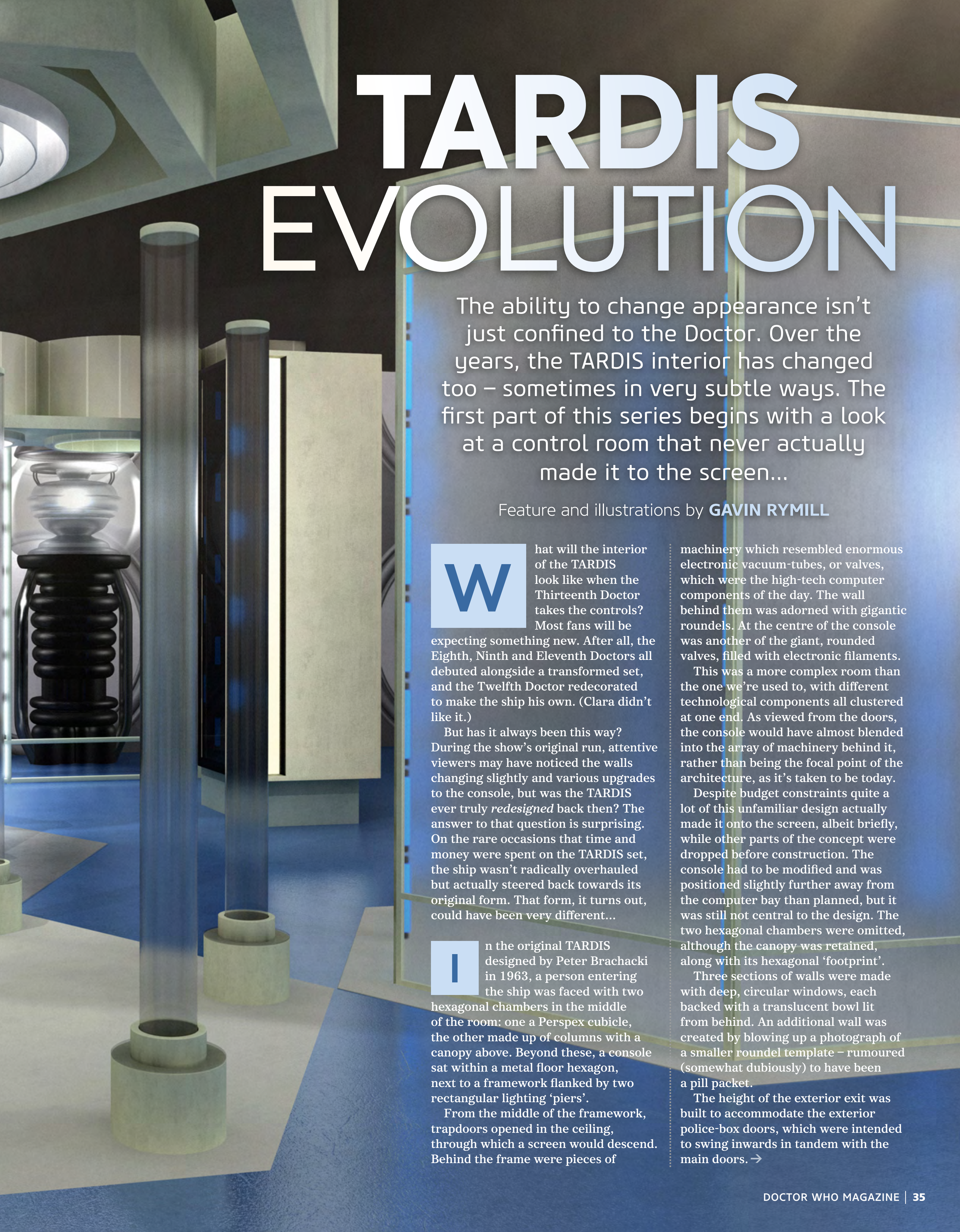
Left inset: The choir's lyrics for the final track, *Is This Death?*, which was inspired by the Doctor's regeneration at the end of the story.

Below left: Angela Ducklisky, who sings the part of 'Ms Brown'.

Below right: Jeremy Messermith, who sings the part of 'The Doctor'.



Right: A CG reconstruction of how Peter Brachacki's TARDIS would have looked, if the set had been built to his original design in 1963.



TARDIS EVOLUTION

The ability to change appearance isn't just confined to the Doctor. Over the years, the TARDIS interior has changed too – sometimes in very subtle ways. The first part of this series begins with a look at a control room that never actually made it to the screen...

Feature and illustrations by **GAVIN RYMILL**

What will the interior of the TARDIS look like when the Thirteenth Doctor takes the controls? Most fans will be expecting something new. After all, the Eighth, Ninth and Eleventh Doctors all debuted alongside a transformed set, and the Twelfth Doctor redecorated to make the ship his own. (Clara didn't like it.)

But has it always been this way? During the show's original run, attentive viewers may have noticed the walls changing slightly and various upgrades to the console, but was the TARDIS ever truly *redesigned* back then? The answer to that question is surprising. On the rare occasions that time and money were spent on the TARDIS set, the ship wasn't radically overhauled but actually steered back towards its original form. That form, it turns out, could have been very different...

In the original TARDIS designed by Peter Brachacki in 1963, a person entering the ship was faced with two hexagonal chambers in the middle of the room: one a Perspex cubicle, the other made up of columns with a canopy above. Beyond these, a console sat within a metal floor hexagon, next to a framework flanked by two rectangular lighting 'piers'.

From the middle of the framework, trapdoors opened in the ceiling, through which a screen would descend. Behind the frame were pieces of machinery which resembled enormous electronic vacuum-tubes, or valves, which were the high-tech computer components of the day. The wall behind them was adorned with gigantic roundels. At the centre of the console was another of the giant, rounded valves, filled with electronic filaments.

This was a more complex room than the one we're used to, with different technological components all clustered at one end. As viewed from the doors, the console would have almost blended into the array of machinery behind it, rather than being the focal point of the architecture, as it's taken to be today.

Despite budget constraints quite a lot of this unfamiliar design actually made it onto the screen, albeit briefly, while other parts of the concept were dropped before construction. The console had to be modified and was positioned slightly further away from the computer bay than planned, but it was still not central to the design. The two hexagonal chambers were omitted, although the canopy was retained, along with its hexagonal 'footprint'.

Three sections of walls were made with deep, circular windows, each backed with a translucent bowl lit from behind. An additional wall was created by blowing up a photograph of a smaller roundel template – rumoured (somewhat dubiously) to have been a pill packet.

The height of the exterior exit was built to accommodate the exterior police-box doors, which were intended to swing inwards in tandem with the main doors. →

Above from top: Ian (William Russell) and Barbara (Jacqueline Hill) enter the TARDIS, to the surprise of Susan (Carole Ann Ford), in the original recording of *An Unearthly Child* (1963); later in that episode, Ian confronts Susan – note the machinery and the giant roundel in the background; Barbara and Susan in the 1964 episode *The Edge of Destruction*, showing another configuration of the TARDIS walls.

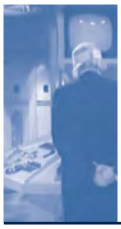
Above right: A rehearsal shot from the first version of *An Unearthly Child*, with William Hartnell and Carole Ann Ford. Hartnell is not in costume as the Doctor.

Right inset: The Doctor stands before the console and scanner area in *The Edge of Destruction*.

→ A 40-foot-long cloth was painted with enormous roundels to go behind the scanner scaffold, and the huge valves were created by enlarging photographs and sticking them to hardboard. The hoist and trap door for the monitor were abandoned.

On 27 September 1963 this first iteration of the TARDIS went before the cameras for the recording of *An Unearthly Child*, a first episode considered so disastrous that it wasn't broadcast. But *Doctor Who* was given a second chance when this initial instalment was remade. The production team took this opportunity to remake the time-ship too.

For the remounted first episode, the mega-roundels were scrapped and in their place a computer bank was built for the back wall, covered in blinking lights. The cut-outs went too, meaning that the console's central column was the only remaining 'valve'. The panels of the console were completely rebuilt, with the layouts changed and more detail added. Large levers, big analogue gauges and abstract components filled up empty space.



Studio space was extremely limited, so the less the TARDIS featured in a script, the fewer bits of the set would be built.

Although these key design details were different, the floorplan remained the same: main doors at one end, scanner at the other, and control desk somewhere in between. The iconic look of the TARDIS was now established.

These were the days before permanently installed 'standing sets'. Each part of the ship had to be brought from storage and re-erected in studio every single week. Studio space was also extremely limited, so the less the TARDIS featured in a script, the fewer bits of the set would be built. The canopy and its corresponding floor hexagon were almost always excluded. The specific demands of a story sometimes led to the geography of the room changing, but the viewer was never supposed to notice.

Unfortunately, the repeated moving of the deep roundel walls meant that the flimsy vacuum-formed bowls became damaged, and consequently they made their final appearance in *The Space Museum* (1965).

Simplifying the walls was the first permanent change to the look of the ship and coincided with a diminishing amount of effort put into the set. Throughout the third season (1965-66) the roundels' back-lighting was inconsistent, and this gloomier room seldom featured the computer bay. The framework was erected for the last time in *The Celestial Toymaker* (1966) before being junked, and finally the metal floor-hexagon around the console was dropped too.

When the Doctor 'renewed' his body and took on his second incarnation, his ship initially remained unchanged. With a little trickery involving a photographic blow-up, even the scanner scaffold made

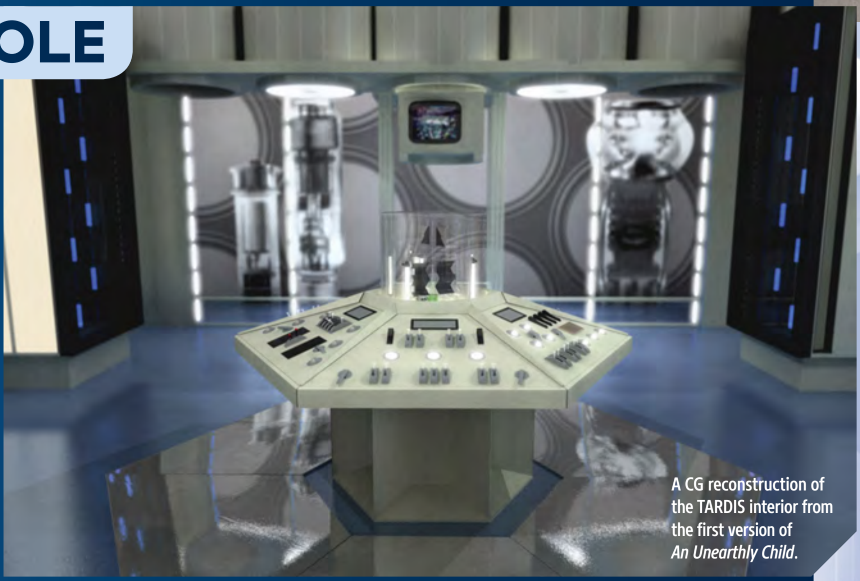
THE **ORIGINAL CONSOLE**

In 1963 Peter Brachacki's specifications for the TARDIS control room were drawn up by design assistant Raymond London. The blueprints London created reveal some fascinating details that never made it to the screen; for example, the central column was supposed to be rounded at the top, matching the style of the giant valves at the back of the room. However, constructing this shape proved too difficult, so it became a cylindrical drum.

Running the full width of the top of each panel was a band of acoustic fibre that covered concealed studio microphones. This was ultimately changed to six small grilles – a feature retained through all the refurbishments up until the end of the 1982 season.

Each of the six corners of the console was to have a metal handle, so that the operator could spin the control desk to access different stations without walking around it. The floor was to have a small circular track in it to allow the base to rotate back and forth, which was helpful considering the far side of the console was very close to the scanner. To solve this, the console was positioned two feet further away from the TV canopy than originally planned.

The original, unbroadcast version of *An Unearthly Child* reveals other details. The console was simpler, covered mainly in domed lights and small switches with Perspex levers. The clear plastic may have looked futuristic but didn't show up well on camera. By the time the broadcast version of the first episode was made, these were changed to a highly visible array of colourful, spherical knobs and all the panels had been upgraded.



A CG reconstruction of the TARDIS interior from the first version of *An Unearthly Child*.

a feigned appearance in *The Tomb of the Cybermen* (1967) and the TARDIS returned to something very close to Brachacki's original design.

In *The Abominable Snowmen* (1967) an attempt was made to replace the defunct computer wall but, rather than go to the expense of building an accurate replacement, several flats were hired instead. These stock panels, which were mounted with switches and dials, frequently did the rounds on TV and film, with some of the same batch having been used in the previous season's *The Underwater Menace* (1967) and on board the Dalek saucer in the 1966 film *Daleks' Invasion Earth 2150 A.D.* The same style stock returned to the TARDIS in an even smaller set-up at the end of *The Wheel in Space* (1968).

The computer bay strayed further from its original appearance in the hastily assembled first episode of *The Mind Robber* (1968), where it featured just a single black computer panel and monitor screen.

The TARDIS wasn't, however, developing a deliberate new aesthetic – the 1968-69 season concluded with a respectable restoration of the original set. *The War Games* (1969) had a significant chunk of its final episode set inside the ship, so, to give the Second Doctor an appropriate send-off, his craft was shown in its true form. The walls were properly backlit, the metal floor hexagon reinstated, and the computer wall was reconstructed close to its original design. Defaulting to the original theme illustrated that the TARDIS template had never been tweaked in order to innovate; designers were just doing their best with whatever resources were available. After six years, and despite a few wobbles, the TARDIS control room once again closely resembled Brachacki's vision.

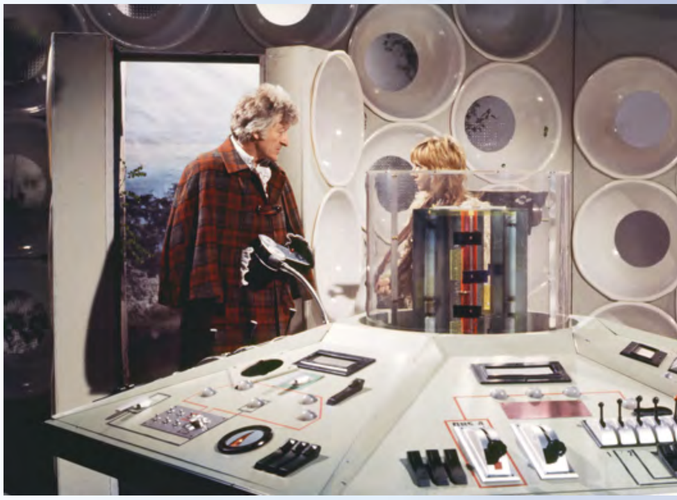
A similar pattern continued during the 1970s. When they could get away with it, the production team made the control room set as small as possible. But when there was a TARDIS-heavy serial, they pulled out all the stops. *The Time Monster* (1972) was a prime example. It required long scenes set in two TARDISes – the Doctor's and that of his nemesis, the Master. Consequently, a complete redesign saw the flat photographic blow-up walls banished and the existing deep walls refurbished with new bowls inside the apertures. Angled ceiling covers were created and three entirely new sections of deep wall were made, complete with additional doors in a similar zig-zag style as the existing pair. No attempt was made to have a computer area.

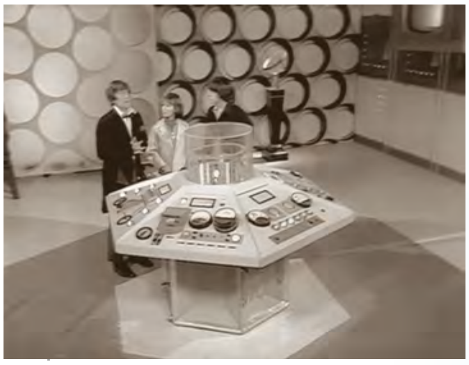
Despite retaining most of its essence, this was the first *conscious* update of the TARDIS set. Unfortunately, reaction to the change was lukewarm, specifically to the 'washing-up bowls' inside the roundels, and the next story provided a good excuse to rethink the approach to the control room. To celebrate ten seasons of travelling through time and space, it was decided that the TARDIS would be →

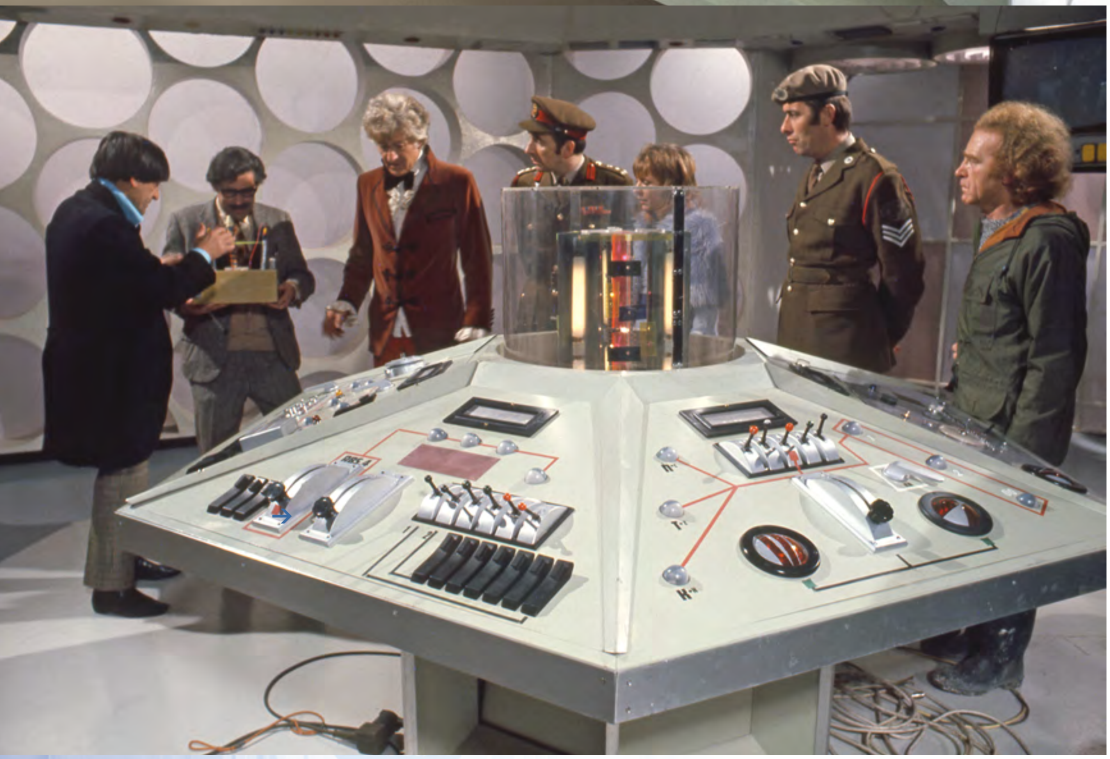
Below left: Jamie (Frazer Hines) and Victoria (Deborah Watling) rummage through the Doctor's trunk in Episode One of *The Abominable Snowmen* (1967). Here, stock panels make up some of the control room set.

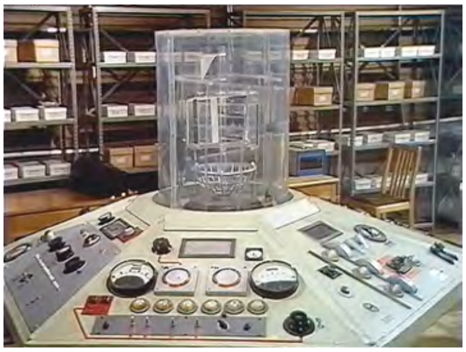
Below centre: The Doctor, Zoe and Jamie attempt to escape from the Time Lords in Episode Ten of *The War Games* (1969). For this episode, the control room was restored to something approaching its former glory.

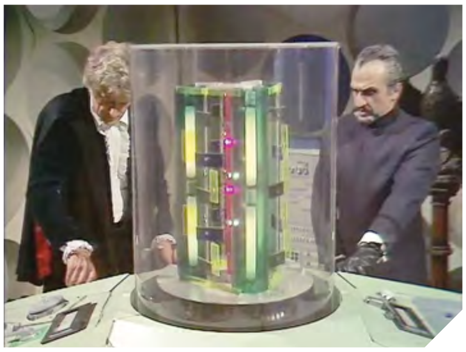
Below right: The Doctor (Jon Pertwee) and Jo Grant (Katy Manning) in the control room designed by Tim Gleeson for *The Time Monster* (1972). This was the only story to feature the 'washing-up bowl' roundels.











Above left: The Second Doctor (Patrick Troughton), Dr Tyler (Rex Robinson), the Third Doctor, Brigadier Lethbridge-Stewart (Nicholas Courtney), Jo Grant, Sergeant Benton (John Levene) and Mr Ollis (Laurie Webb) in Episode Four of *The Three Doctors* (1972-73). The TARDIS control room was spruced up for this landmark adventure.

Top right: The TARDIS console, removed from the control room and placed in the middle of a garage, in *Inferno* (1970).

Above right: The Doctor and the Master (Roger Delgado), beside the revamped central column in *The Claws of Axos* (1971).

returned to its former glory for *The Three Doctors* (1972-73), with close attention paid to how it had appeared in 1963.

The unsuccessful bowls were removed and the deep walls were backlit properly. A new computer bank was designed, closely resembling the original, with the scanner mounted from the ceiling. A new casing was intended to form a square plinth beneath it on the floor, although this was never built. The original hexagonal ceiling canopy was going to be faithfully reconstructed, designed to hang between the console and the monitor, but this was also omitted for budgetary reasons.

The new computer bay and unadulterated (and mostly original) deep roundel walls did an excellent job of evoking Brachacki's decade-old concept. And you can always tell it's a special occasion when the floor-hexagon returns.

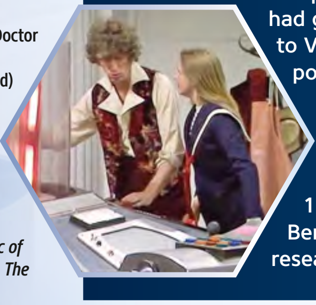
The central console built in 1963 was frequently refurbished throughout the 1960s. Although lots of switches and dials were replaced, it was still quite recognisable by the time it was inherited by Jon Pertwee's Doctor.

For its appearance in *Inferno* (1970) the console was spruced up with new buttons and extra red pathways across its surface. Where the radiation detector had once been, the panel was mostly covered by a silver plate with new controls; the significance of this distinctive repair will become clear later.

Despite these efforts, in the following year's season it was decided that the ageing console needed to be replaced. Designer Kenneth Sharp had no intention of altering this iconic prop, so his new creation for *The Claws of Axos* faithfully copied most of the existing model's panels. The only reason Sharp's new console now seems distinctive is because it copied the unusual, revamped appearance from

THE TIME ROTOR

Right above: Vicki (Maureen O'Brien) points to the time rotor – an instrument on the console – in *Flight Through Eternity*, the third episode of *The Chase* (1965).



Right below: The Doctor (Tom Baker) and Romana (Lalla Ward) are trapped in the TARDIS in Part One of *Meglos* (1980).

The term 'time rotor' was created by writer Terry Nation. In his draft script of *Flight Through Eternity*, the third episode of *The Chase* (1965), Barbara indicates a dial and says, "The time rotor's beginning to slow down." By the time the camera script was completed the stage direction had gone and the line was given to Vicki, but on screen she still points to a dial.

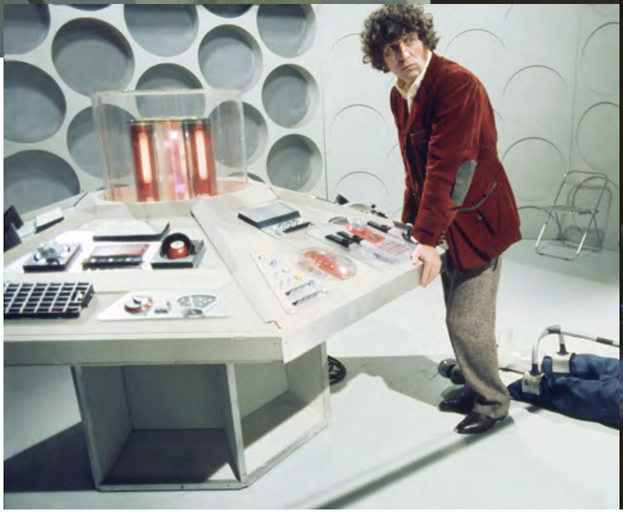
The term was then forgotten until Jeremy Bentham wrote a history of the TARDIS for issue 15 of *Doctor Who Weekly*. Bentham was an excellent researcher but had no way of actually viewing the episodes. He made a guess about what the dialogue referred to, erroneously claiming that the central column was "technically called the Time Rotor". This article from January 1980 partly informed the serial *Meglos*, which was written by John Flanagan and Andrew McCulloch in the spring of that year. Their script contained Romana's ambiguous suggestion to "Stop the time rotor."

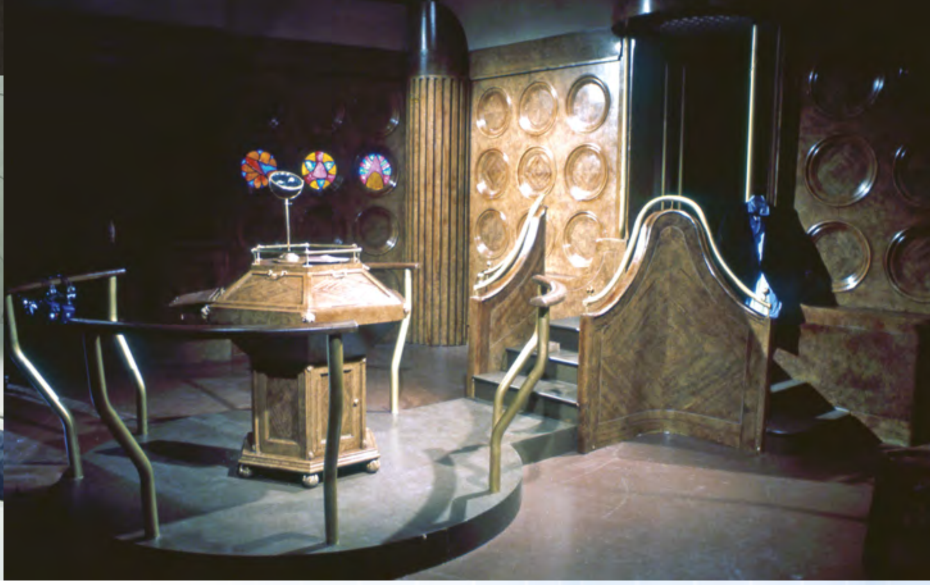
Script editor Eric Saward then adopted the new usage in his novelisation of the 1982 story *The Visitation* (published the same year), and in 1983 Terrance Dicks did the same when novelising that year's *Arc of Infinity* serial, despite the scripted dialogue having used 'time rotor' rather more vaguely. The same year, in the TV story *Terminus*, the Doctor's comment that "the rotor's jamming" was plainly directed at the column and subsequently a generation of new fans adopted the misappropriated term.

Though the term has now spread far and wide, it's only recurred once on TV (so far). "You'll need to install the time rotor," says Idris in *The Doctor's Wife* (2011).

DOCTOR WHO
ARC OF INFINITY
TERRANCE DICKS
DOCTOR WHO
AND THE VISITATION
ERIC SAWARD
POLICE BOX

Far right: The Target Books novelisations of *Arc of Infinity* (1983) and *The Visitation* (1982).





Inferno, rather than how most viewers remembered it from the 1960s. Sharp's console was even painted pale green like the first model, and the only new design element was the central column, fashioned in vivid green Perspex.

It wasn't until *Doctor Who*'s 13th season that someone was actually given the remit to create a new overall design for the ship's controls. Under the guidance of designer Christine Ruscoe, the console underwent its first comprehensive change, affecting each of the panel layouts. This new style was first used in the recording of *Pyramids of Mars* but was first seen on TV in *Planet of Evil* (both 1975).

Ironically, the silver repair plate added in 1970 for *Inferno*, and diligently copied by Kenneth Sharp's team, became the cue for the whole new appearance. Silver plates were used as the backing for controls all around the prop, creating a uniquely metallic look.

With a fresh coat of off-white paint and a red central column, this striking version of the prop was set within the layout of the control room from *The Time Monster* onwards, although without those 'washing-up bowls'.

The console rebuilt for *Pyramids of Mars* was retired for the 1977 season, as producer Philip Hinchcliffe finally decided to revolutionise the approach to TARDIS design. Or did he?

Keen to create a vintage theme, Hinchcliffe wanted a new set with wood panels and brass detailing.

Keen to create a vintage theme, Hinchcliffe wanted a new set with wood panels and brass detailing, akin to something out of a Jules Verne story. On one hand this broke with all tradition, suggesting that the TARDIS didn't always have to be white and futuristic. But Hinchcliffe and his team pointed out that they were *not* redesigning the usual TARDIS set. This would instead be "the second control room", as the Doctor described it in *The Masque of Mandragora* (1976) – suggesting that the usual white version remained intact elsewhere in the ship.

The new Victorian interior was designed by Barry Newbery and featured roundels with detailed ridges that looked as if they had been turned on a woodworking lathe; these roundels were arranged in a grid rather than a hexagonal pattern. There was detail in the cornicing to match the new-style wall shapes. In the corners of the room were cylindrical pillars, and to the left a new cabinet housed the scanner screen. On the opposite wall was an internal door with a stained-glass window. Despite the wood-effect finish, all these elements were moulded in fibreglass.

After just one season of wooden-looking roundels a new producer took over and the Doctor returned to a brilliant white control room in *The Invisible Enemy* (1977). Well, more of a grey control room. However, keen-eyed viewers were in for a shock. The 'proper' TARDIS control deck had been 'redecorated' and every aspect of its design seemed to have changed. Had someone finally sat down and drawn up a new concept for the main set?

The new look of the TARDIS in the 1977-78 season was, like almost every other change in the ship's history, an attempt to conserve available resources, not a deliberate revamp. Commissioned to build a second key set in two years, Barry Newbery made the shrewd move of recycling more than half the scenery from existing stock. The doors were Brachacki's originals from 1963. The cylindrical pillars, the scanner cabinet and interior door were all taken from his recently defunct wooden set, just stripped of their detailing and repainted white.

Two new walls were created but, to make best use of what was to hand, their roundels were made using the same mould as the wooden versions. As a result, even though they were cast in translucent fibreglass, they retained their wood-turned ridges. Even one of the complete grid-pattern walls was repurposed.

So, what appeared to be a daring update in 1977 was merely the result of rehashing the second control room. None of the things that distinguished it from its predecessors was created intentionally. At the centre of the room was another old faithful. Despite having its dividers removed and numerous alterations (mainly to add some colour), the console layout was recognisably the same as what viewers had been familiar with prior to the arrival of the wooden set.

For a further five years, the TARDIS utilised the same heavily revamped console first built in 1973, which had begun as a copy of the design used since 1963. To its right was a unit holding the scanner and to the left were the very same double doors built in 1963. Even after 19 years of running repairs and enforced changes, the essence of Peter Brachacki's floorplan was still going strong.

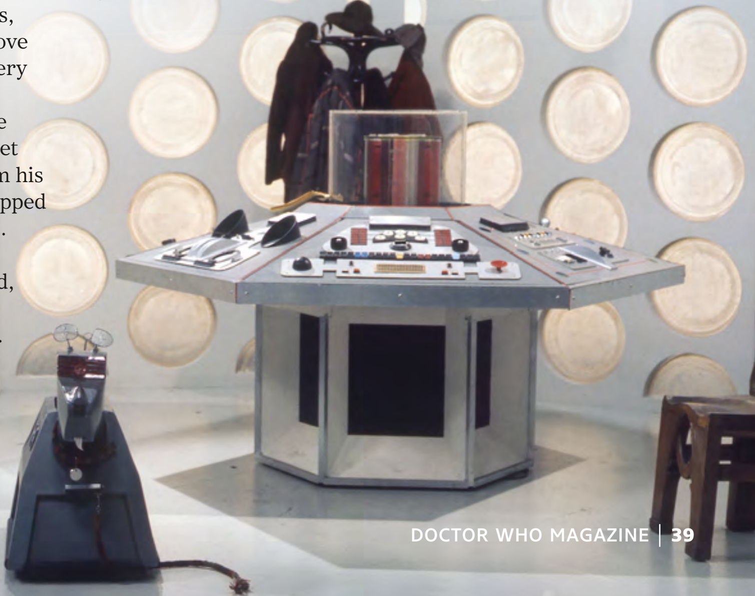
As the show's 20th anniversary loomed on the horizon, the visual effects crew asked to rebuild the unreliable console. Beyond that, a new generation of fans would be given free rein. The TARDIS would never be the same again... **DWM**

Top left: *Planet of Evil* (1975) was the first story to feature a scene with the Fourth Doctor in the TARDIS control room.

Top right: The "second control room", designed by Barry Newbery, was only seen in four stories: *The Masque of Mandragora* (1976), *The Hand of Fear* (1976), *The Deadly Assassin* (1977) and *The Robots of Death* (1977).

Above inset: Sarah Jane Smith (Elisabeth Sladen) and the Doctor in Part One of *The Masque of Mandragora*.

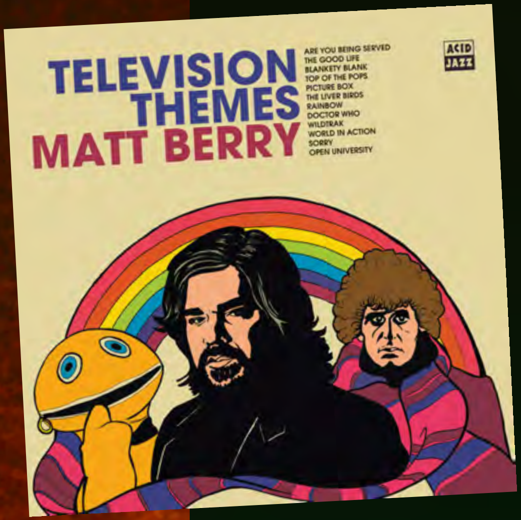
Below: K9 on the control room set introduced in *The Invisible Enemy* (1977).



Uneasy Listening

Matt Berry is best known for his TV comedy roles, but recreating the *Doctor Who* theme for his new album was no joke.

Interview by **PAUL KIRKLEY**



Above: Tom Baker's Doctor Who rubs shoulders with *Rainbow*'s Zippy on the cover of Matt Berry's new album.

There's something enormously pleasing about hearing Matt Berry – writer, musician and BAFTA-winning actor – going into forensic detail about Delia Derbyshire's "tuned oscillators" and throwing around phrases like "the Peter Howell version" while discussing the evolution of the *Doctor Who* theme.

Most people know Matt from the telly, where his acting CV takes in everything from Douglas Reynholm, the predatory company boss in *The I.T. Crowd*, to Beef, Vic and Bob's hirsute lothario neighbour in *House of Fools*. Then, of course, there's Steven Toast – the moustachioed, badger-bouffed, monstrously conceited ham actor in the Channel 4 sitcom *Toast of London*.

His first love, however, has always been music; in fact, he stumbled into television in the first place while gigging as a warm-up act for *The Mighty Boosh*. Since 1995 he's recorded six studio albums combining elements of jazz, folk, psychedelia and prog, as well as providing music for such TV series as *Saxondale* and *The Peter Serafinowicz Show*.

His latest project, *Television Themes*, combines both careers in an album of retro TV title tracks, among them such immortals as *The Good Life*, *Top of the Pops*, *Are You Being Served?* – and, yes, *Doctor Who*.

"If you're doing TV themes from the 60s, 70s or 80s, you can't really not include *Doctor Who*," says Matt, with barely a trace of Toast's fruity baritone. "Though I can understand why somebody wouldn't. It's going to be one people will have stronger opinions about than, say, my version of *Blankety Blank*."

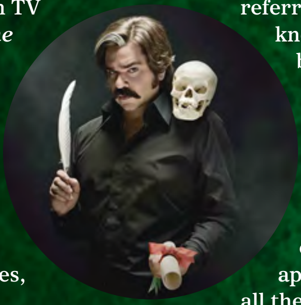
Matt's interpretation quite deliberately takes its cue from Delia Derbyshire's original 1963 realisation of Ron Grainer's score, in all its eerie, analogue, tape-spliced glory. "The most important thing I wanted was that atmosphere you got with early electronic music," he explains. "For the main theme – the top line – I was keen to use the earliest electronics I own, things like the Minimoog, so I could get that pure sine wave sound.

"It took me a long time to do the lead line," he adds, happily clarifying that, by lead line, he's referring to what's commonly known as "the woo-woo bit". "I looked into how it was done originally, and it was quite complicated – all those tuned oscillators and high harmonics. If you take any of the elements out, it falls apart. You have to have all the things going at once to get the right atmosphere."

Although *Doctor Who* was originally conceived as a mix of scientific romance and historical adventure, Delia Derbyshire seems to have intuited, from the start, that children would find it *frightening*. "It's an uneasy piece of music," agrees Matt. "It's in an unsettling key. It's not a happy tune – at least until you get to the middle section, when it becomes a more conventional, heroic theme. Up until that point, it's by no means comfortable."

Matt is resolute in his belief that, 55 years on, Derbyshire's rendition has never been bettered. "It sounds outlandish, it sounds avant-garde, it sounds unearthly," he says. "The only other one that holds any interest for me whatsoever is the 1980 Peter

Right inset above: As company boss Douglas Reynholm in Channel 4's *The I.T. Crowd*.



Right inset below: In the lead role of Stephen Toast in Channel 4's *Toast of London*.

Below: Matt as Beef in BBC Two's surreal comedy series *House of Fools*.

Far left: Delia Derbyshire, the woman who created the original arrangement of the *Doctor Who* theme, in the BBC Radiophonic Workshop.

Left: Composer Peter Howell used a vocoder to create his version of the *Doctor Who* theme in 1980.

Below left inset: Tom Baker gives his "terrifying" stare in the *Doctor Who* title sequence from the second half of the 1970s.

Below: "I don't care what's cool or what's naff," says Matt Berry.

Howell version. I thought that was quite interesting. It's got the vocoder, it's got everything unashamedly in the foreground and in your face. But it doesn't have the atmosphere that the original did..."

Leaving that thought hanging, Matt is only too happy to recount his *Who* fan credentials. Born in Bedfordshire in 1974, he first discovered the show during Tom Baker's imperial seven-year reign over Saturday teatimes. "I've always had this theory that the reason kids found the show scary in the mid to late 70s was because of Tom Baker," he says. "He thought of himself as being this kind of Father Christmas type, but he was actually terrifying – the way he stared down the camera at you in the titles. Part of the appeal of the show, for me, was that you never felt safe. You didn't feel safe with him. Which was a great accident, I think."

It's Baker's title-sequence death stare that graces the cover of *Television Themes*, along with Berry himself and *Rainbow* motormouth Zippy. "For me they were the two most vivid images of kids' TV in that era," says Matt. "Zippy and Tom Baker."

After Baker hung up his scarf, Matt transferred his affections to Peter Davison. "He and Tom Baker were my Doctors; it would be impossible not to have been affected by that show if you were the age I was then." But at some point in the mid-80s he drifted away from the series. "Like anything, you grow up and you don't spend as much time indoors, do you?" he offers by way of explanation.

In compiling the track list, Matt says his priority was finding themes that aren't commercially available elsewhere. But, from the jazz trumpet of *Are You Being Served?* to the funky wah-wah guitar of *Sorry!*, there's a pleasingly cool and cohesive lounge vibe →

> "Part of the appeal of the show, for me, is that you never felt safe."

Above left: Characters in the fondly remembered BBC1 comedy series *Are You Being Served?* included Mrs Slocombe (Mollie Sugden), Miss Brahms (Wendy Richard), Mr Lucas (Trevor Bannister), Mr Rumbold (Nicholas Smith), Mr Mash (Larry Martyn), Mr Grainger (Arthur Brough), Mr Humphries (John Inman) and Captain Peacock (Frank Thornton).

Above right: *Rainbow* was a popular ITV show for pre-school children and featured George, presenter Geoffrey Hayes, Zippy and Bungle.

Right inset above: Composer Ronnie Hazlehurst created some of television's most memorable theme tunes.

Right inset below: The unsettling title sequence of the ITV schools programme *Picture Box*.

Below: Ron Grainer, who wrote the theme for *Doctor Who* in 1963.

→ to much of the album, making it a perfect fit for the Acid Jazz label.

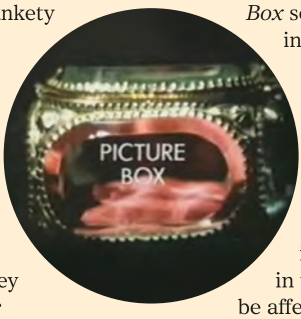
What *Television Themes* definitely isn't is an ironic pastiche of the type popularised in the 90s by The Mike Flowers Pops and others. Previewing the album, the online music mag *Clash* hailed Matt's "kitsch but cool" version of the "gloriously naff" *Are You Being Served?* theme. But Matt has no time for such talk. "Concepts like naff and cool, for me, are the enemies of art," he insists. "If I like it, then I'll do it. I don't care what's cool or what's naff. These are great tunes. I've no interest in making any kind of novelty record."

Matt has long nursed an ardent admiration for Ronnie Hazlehurst, the doyen of British TV themes. "As years go by, tastes change, and some of the shows he did have become kind of forgotten, as will he, maybe," he laments. "But I've always been a fan of his, so it made sense to put as much of his work on the album as I could." As well as *Are You Being Served?* and *Sorry!*, the record features a vigorous take on Hazlehurst's *Blankety Blank* theme, the lyrics to which – "Blankety Blank, Blankety Blank, Blankety Blank... Blankety Blank!" – Matt admits are "quite functional".

"I've always been a fan of Ronnie Hazlehurst, so it made sense to put as much of his work on the album as I could."

Another highlight of the album is *Rainbow*, originally recorded by the band Telltale for the long-running pre-school puppet show, and here presented complete with a distinctly spooky, minor-key middle eight – full of sinister whispers about "gold for the cornfields" – that could come straight from the soundtrack of *The Wicker Man*. It's the kind of pastoral folk-horror vibe Matt has explored elsewhere, most notably on his 2011 album *Witchazel*, and it couldn't be further removed from the primary-coloured world of Zippy, George, Bungle and co. "For the title sequence to a kids' TV show, it wouldn't have really worked," Matt says of the restored section. "But it's there; I haven't made that bit up."

There's a similarly unsettling prog-folk mood to *World in Action*, the 1963 theme to ITV's long-running current affairs show, while the music to Granada's schools programme *Picture Box* sounds like it was recorded in a haunted fairground.



These were the sounds and pictures that burned themselves into the memory of the young Matt Berry four decades ago. "Anyone who has an active imagination and was born in the early 70s couldn't not be affected by TV," he ventures. "Because there wasn't anything else. That was it. If things were scary, they made an impact."

So would he say it was the golden age of the TV theme? "I don't know," he considers. "It's easy for people my age to say that. I think you could say it was the golden age of the title sequence, though, and without a title sequence there wouldn't have been a need for these sorts of theme tunes. Now when you watch Netflix, there's a button to get *rid* of the title sequence."

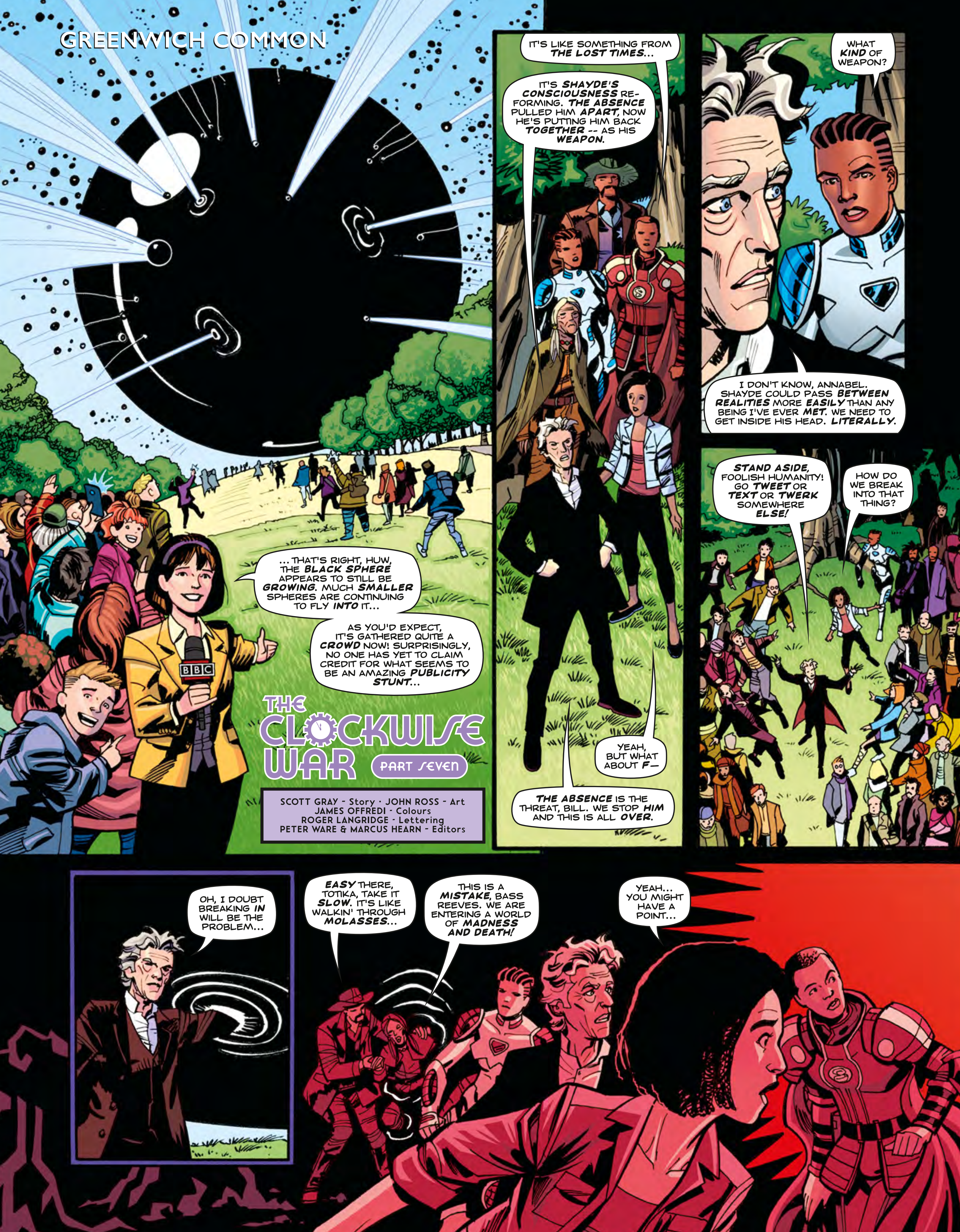
Before we take our leave, we ask if Matt harbours any ambition to appear in *Doctor Who* himself one day – perhaps even to take a shot at the title role? "There's no way they'd ask me," he says, laughing. "I've done too much rude, adult comedy. I don't think they'd want me anywhere near their brand!" **DWM**

***Television Themes* is released by Acid Jazz Records on 5 October.**

HIS AND HERS

There's an oft-repeated story about Ron Grainer hearing the finished *Doctor Who* theme for the first time and asking, "Did I really write this?" To which Delia Derbyshire replied, "Most of it." Matt, for one, is in no doubt that it's the Radiophonic Workshop's pioneering queen of electronica who deserves much of the credit for the theme's enduring success.

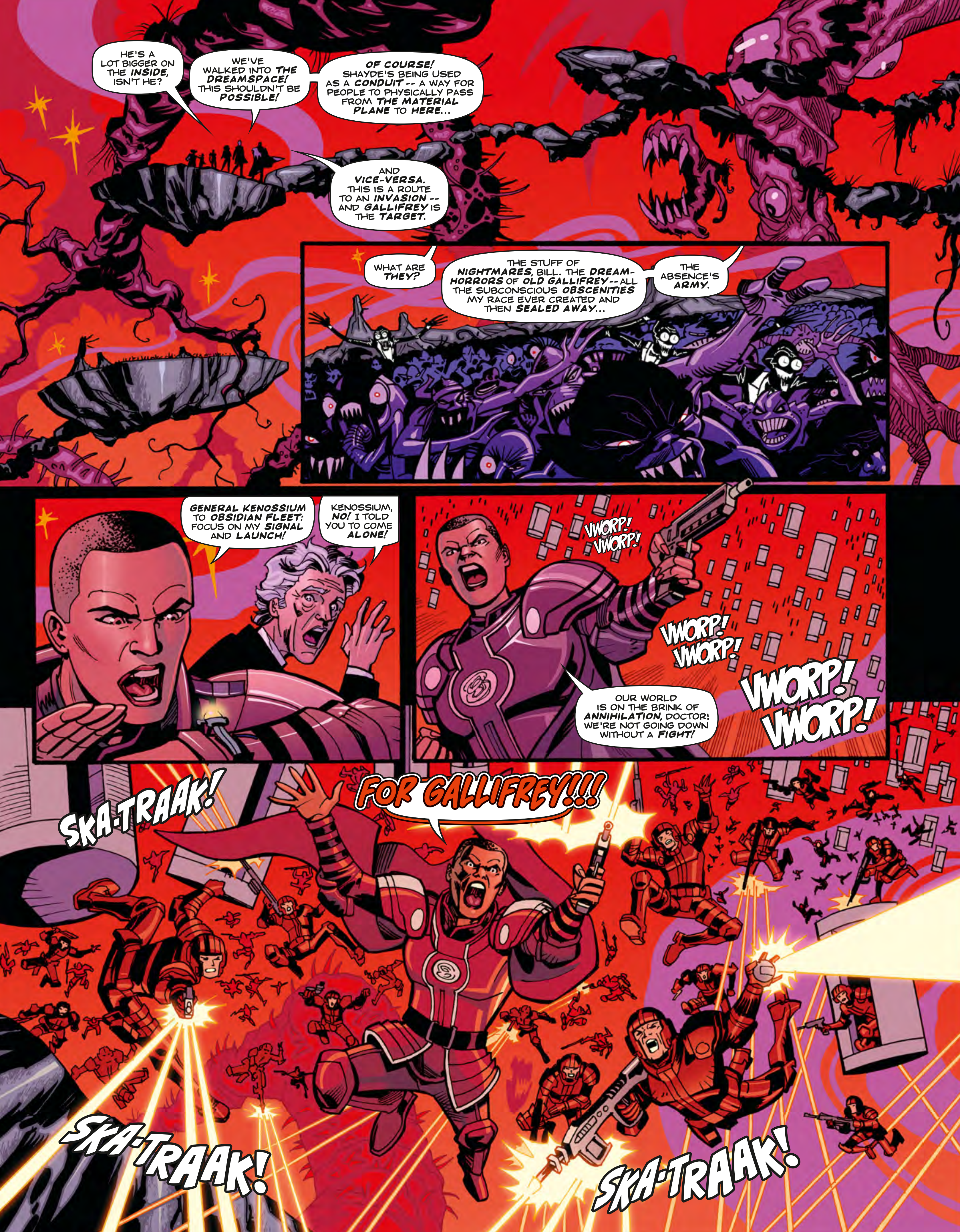
"If you know Grainer's work, the melody line is definitely his," he says. "He does that sort of broken chord thing. In terms of instrumentation, he would never have come up with any of that. I've often found myself guessing what he *would* have come up with. He'd probably have done the lead line on a harpsichord. I think it would've been something a lot nearer to *The Prisoner*, and it wouldn't have been as interesting."

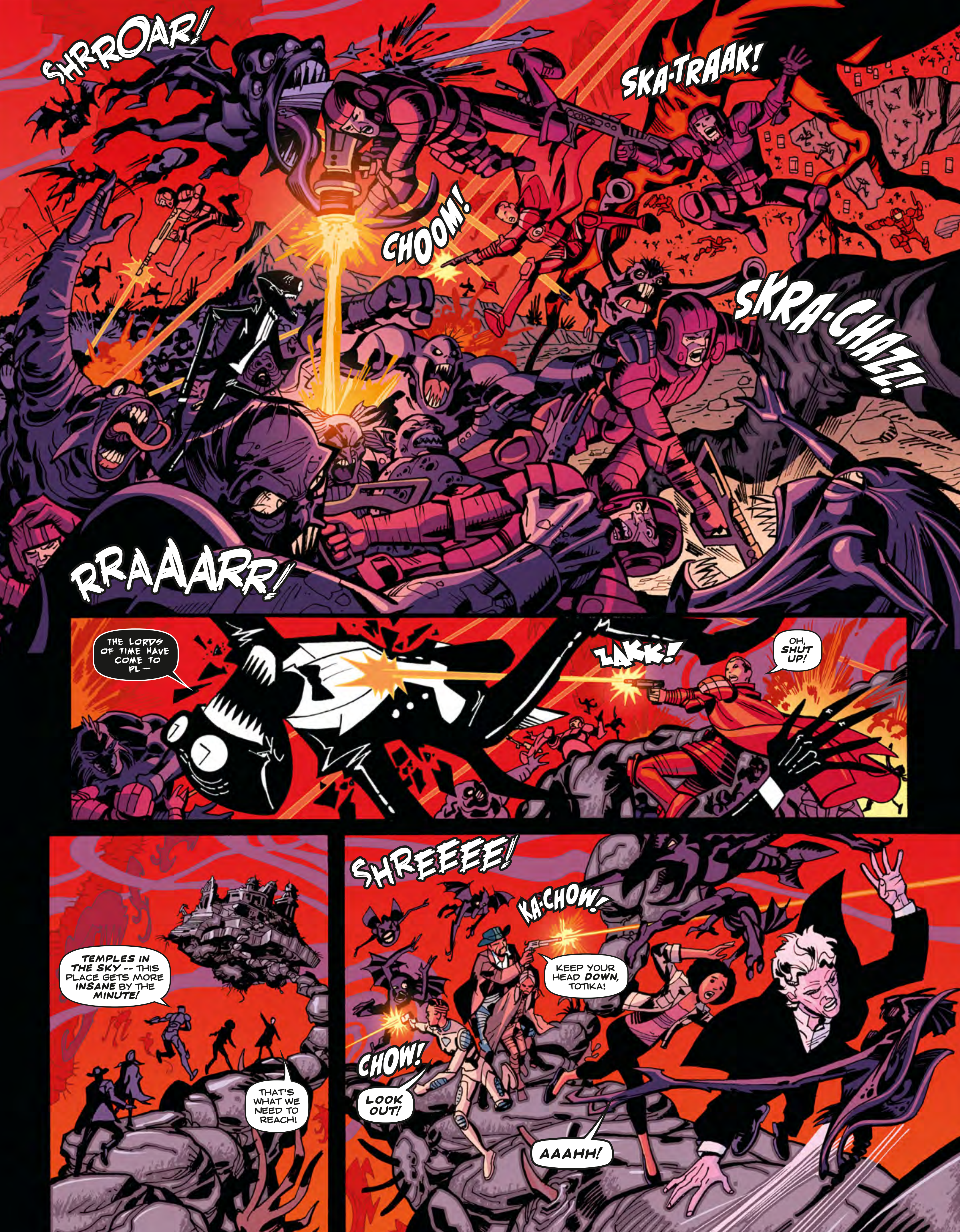

GREENWICH COMMON
...THAT'S RIGHT, HUW, THE BLACK SPHERE APPEARS TO STILL BE GROWING. MUCH SMALLER SPHERES ARE CONTINUING TO FLY INTO IT...
AS YOU'D EXPECT, IT'S GATHERED QUITE A CROWD NOW! SURPRISINGLY, NO ONE HAS YET TO CLAIM CREDIT FOR WHAT SEEMS TO BE AN AMAZING PUBLICITY STUNT...
BBC
IT'S LIKE SOMETHING FROM THE LOST TIMES...
IT'S SHAYDE'S CONSCIOUSNESS RE-FORMING. THE ABSENCE PULLED HIM APART, NOW HE'S PUTTING HIM BACK TOGETHER -- AS HIS WEAPON.
YEAH, BUT WHAT ABOUT F—
THE ABSENCE IS THE THREAT, BILL. WE STOP HIM AND THIS IS ALL OVER.
WHAT KIND OF WEAPON?
I DON'T KNOW, ANNABEL. SHAYDE COULD PASS BETWEEN REALITIES MORE EASILY THAN ANY BEING I'VE EVER MET. WE NEED TO GET INSIDE HIS HEAD. LITERALLY.
STAND ASIDE, FOOLISH HUMANITY! GO TWEET OR TEXT OR TWERK SOMEWHERE ELSE!
HOW DO WE BREAK INTO THAT THING?
OH, I DOUBT BREAKING IN WILL BE THE PROBLEM...
EASY THERE, TOTIKA, TAKE IT SLOW. IT'S LIKE WALKIN' THROUGH MOLASSES...
THIS IS A MISTAKE, BASS REEVES. WE ARE ENTERING A WORLD OF MADNESS AND DEATH!
YEAH... YOU MIGHT HAVE A POINT...

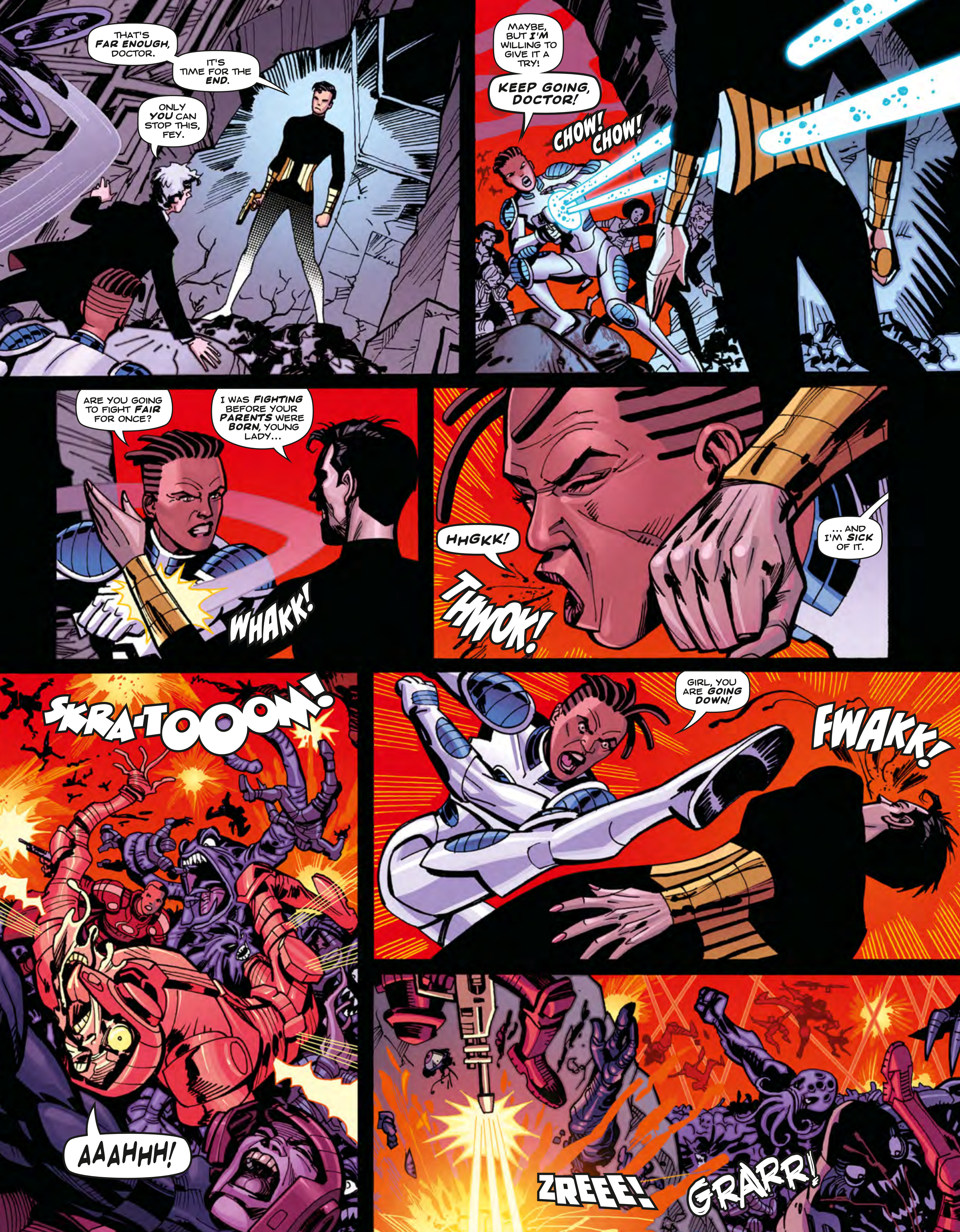
THE CLOCKWISE WAR

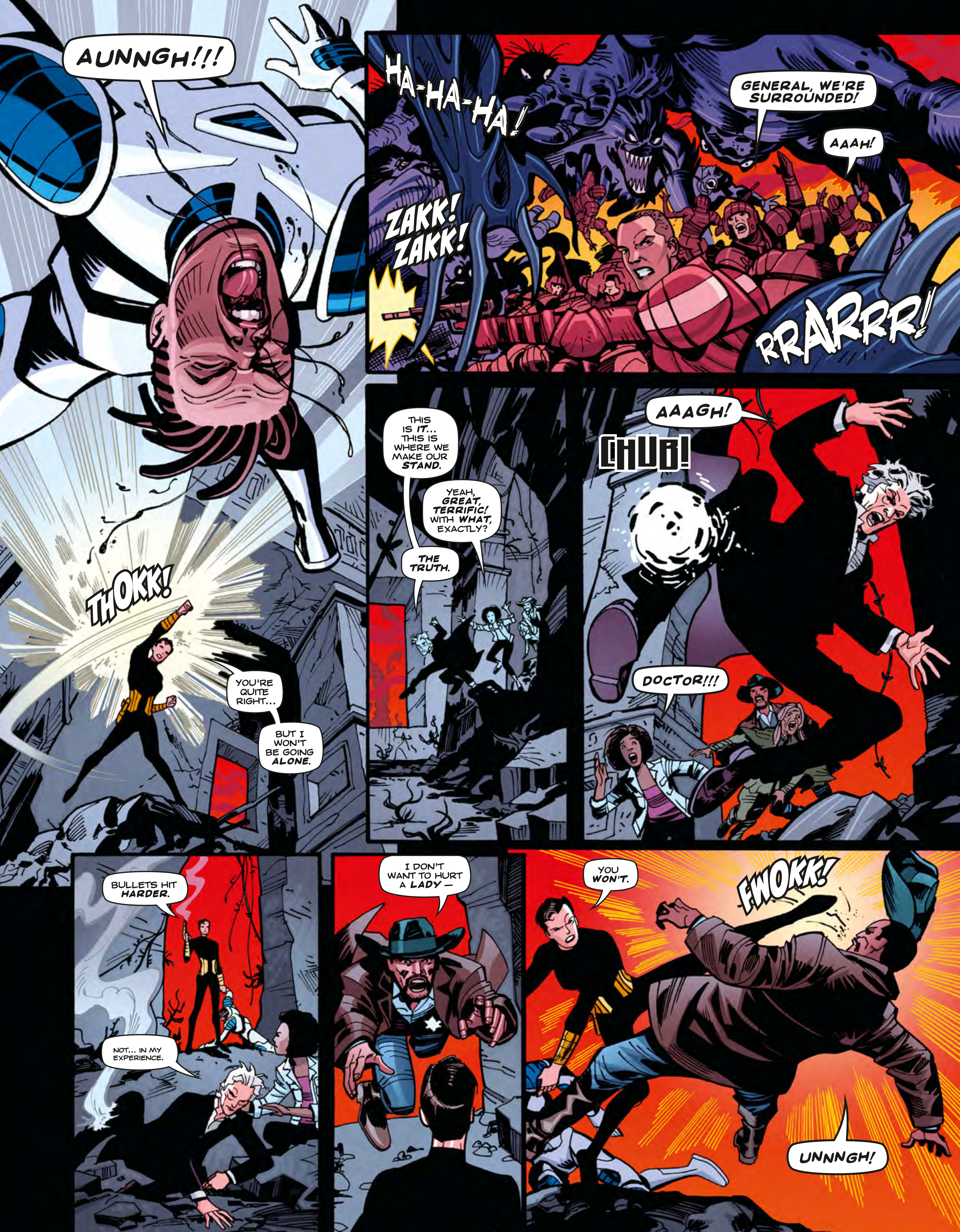
PART SEVEN

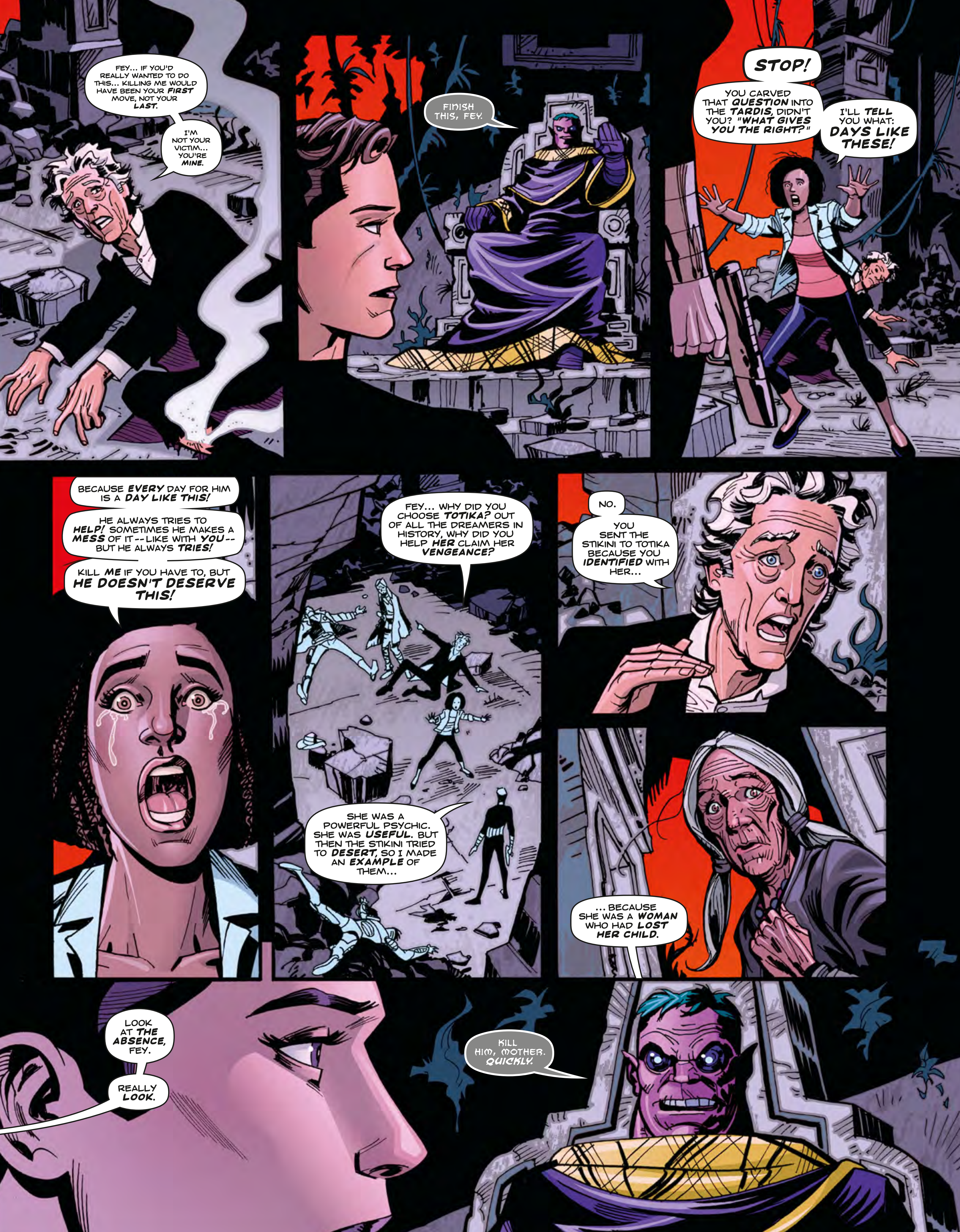
SCOTT GRAY - Story · JOHN ROSS - Art
JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

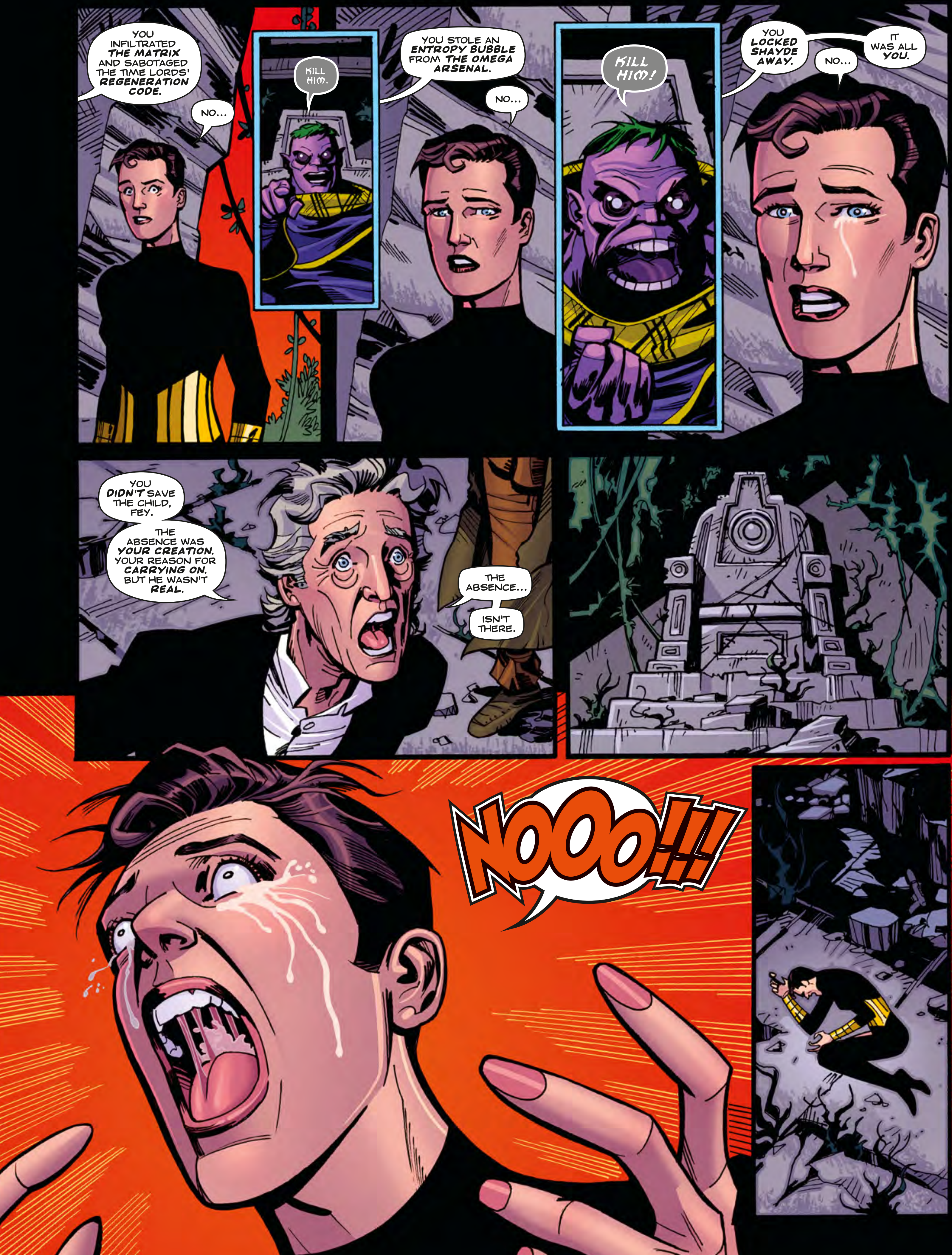

HE'S A LOT BIGGER ON THE INSIDE, ISN'T HE?
WE'VE WALKED INTO THE DREAMSPACE! THIS SHOULDN'T BE POSSIBLE!
OF COURSE! SHAYDE'S BEING USED AS A CONDUIT -- A WAY FOR PEOPLE TO PHYSICALLY PASS FROM THE MATERIAL PLANE TO HERE...
AND VICE-VERSA. THIS IS A ROUTE TO AN INVASION -- AND GALLIFREY IS THE TARGET.
WHAT ARE THEY?
THE STUFF OF NIGHTMARES, BILL. THE DREAM-HORRORS OF OLD GALLIFREY -- ALL THE SUBCONSCIOUS OBSCENITIES MY RACE EVER CREATED AND THEN SEALED AWAY...
THE ABSENCE'S ARMY.
GENERAL KENOSSIUM TO OBSIDIAN FLEET: FOCUS ON MY SIGNAL AND LAUNCH!
KENOSSIUM, NO! I TOLD YOU TO COME ALONE!
VWORP! VWORP!
VWORP! VWORP!
VWORP! VWORP!
OUR WORLD IS ON THE BRINK OF ANNIHILATION, DOCTOR! WE'RE NOT GOING DOWN WITHOUT A FIGHT!
SKA-TRAAK!
FOR GALLIFREY!!!
SKA-TRAAK!
SKA-TRAAK!

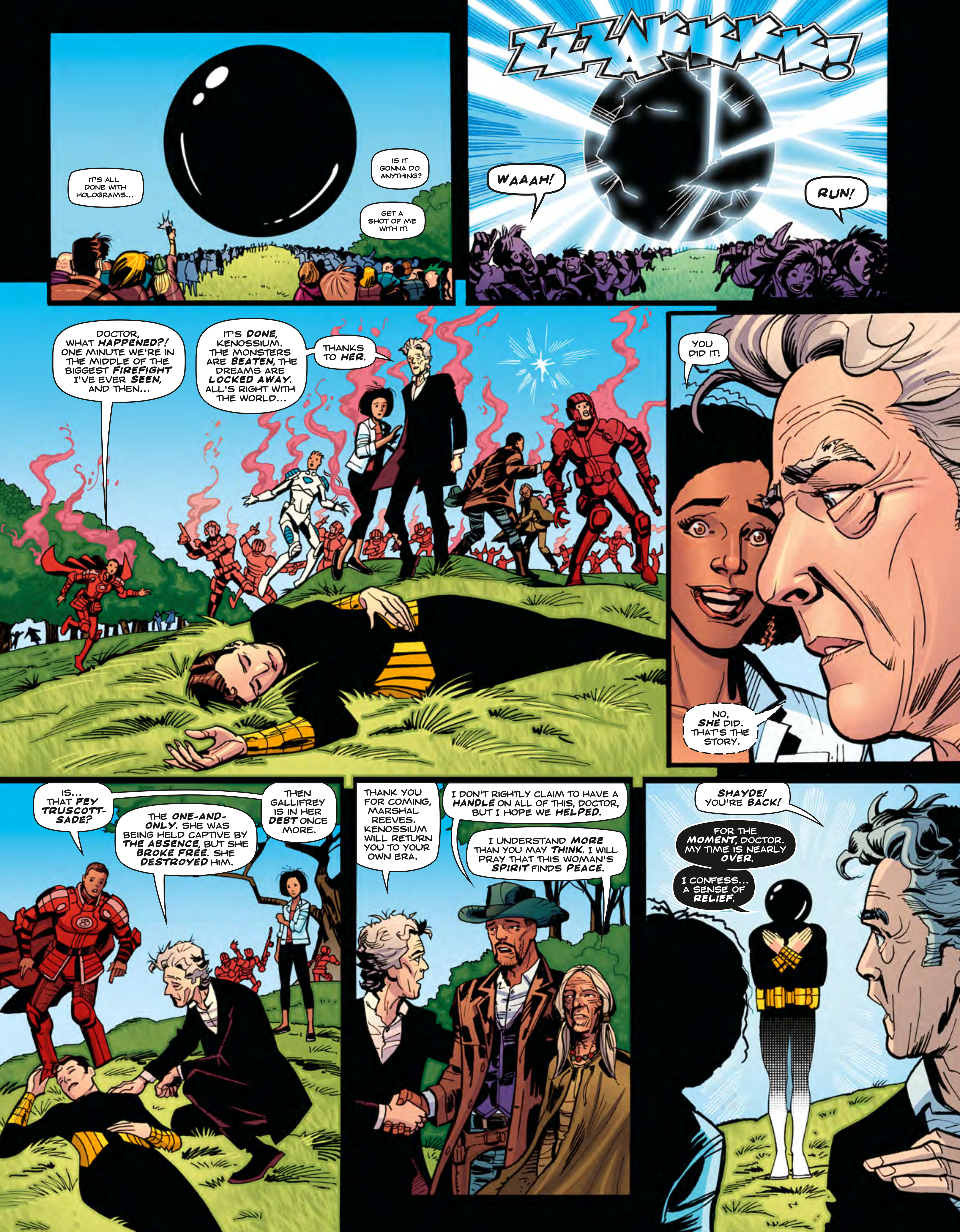

SHRROAR!
SKA-TRAAK!
CHOOM!
SKRA-CHAZZ!
RRAAAARR!
THE LORDS OF TIME HAVE COME TO PL—
ZAKK!
OH, SHUT UP!
TEMPLES IN THE SKY -- THIS PLACE GETS MORE INSANE BY THE MINUTE!
THAT'S WHAT WE NEED TO REACH!
SHREEEE!
KA-CHOW!
KEEP YOUR HEAD DOWN, TOTIKA!
CHOW!
LOOK OUT!
AAAHH!

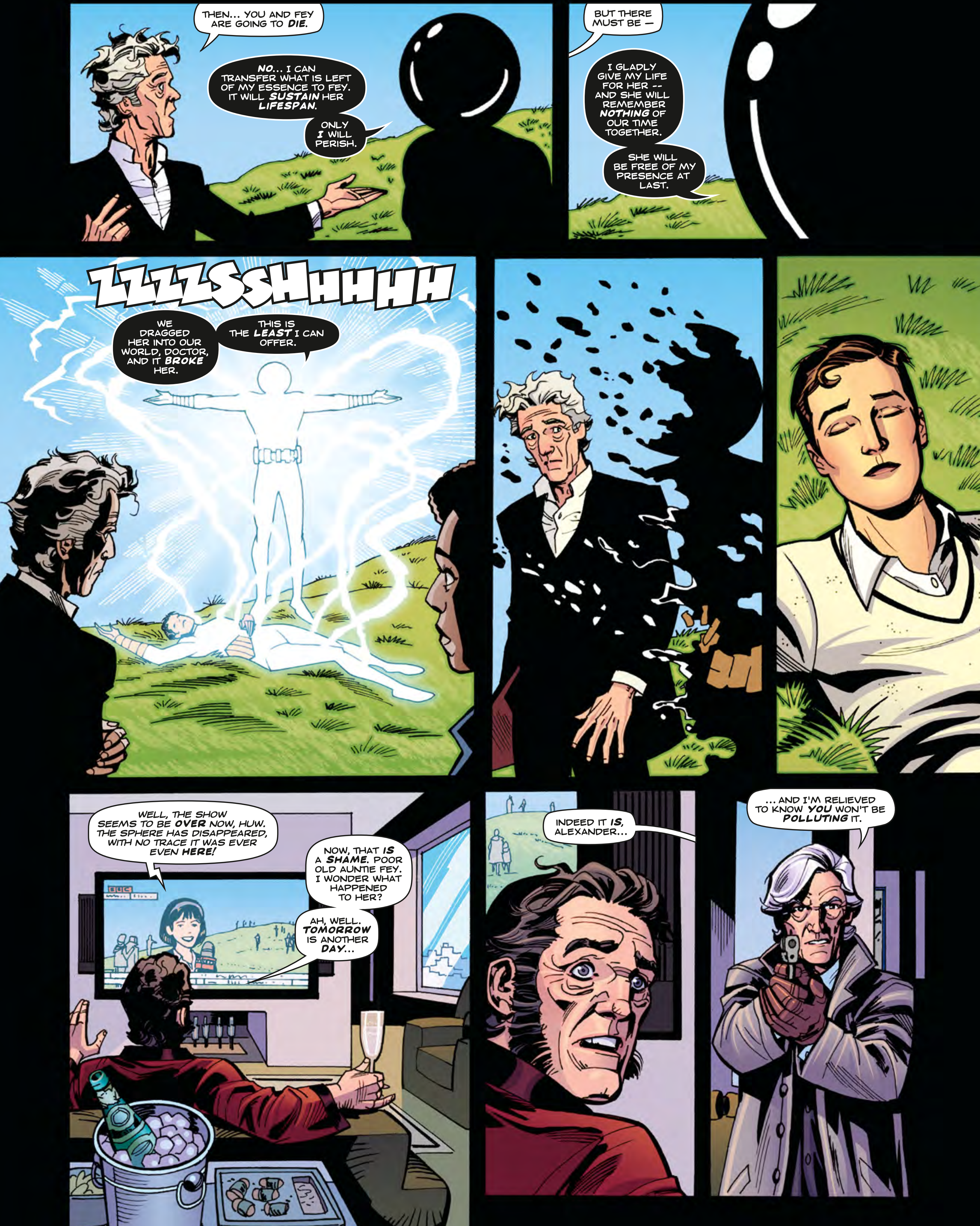

THAT'S **FAR ENOUGH,** DOCTOR.
IT'S TIME FOR THE **END.**
ONLY **YOU** CAN STOP THIS, FEY.
MAYBE, BUT **I'M** WILLING TO GIVE IT A TRY!
KEEP GOING, DOCTOR!
CHOW! CHOW!
ARE YOU GOING TO FIGHT **FAIR** FOR ONCE?
I WAS **FIGHTING** BEFORE YOUR **PARENTS** WERE **BORN,** YOUNG LADY...
WHAKK!
HHGKK!
THWOK!
... AND I'M **SICK** OF IT.
SKRA-TOOOOM!
AAAHHH!
GIRL, YOU ARE **GOING DOWN!**
FWAKK!
ZREEE!
GRARR!

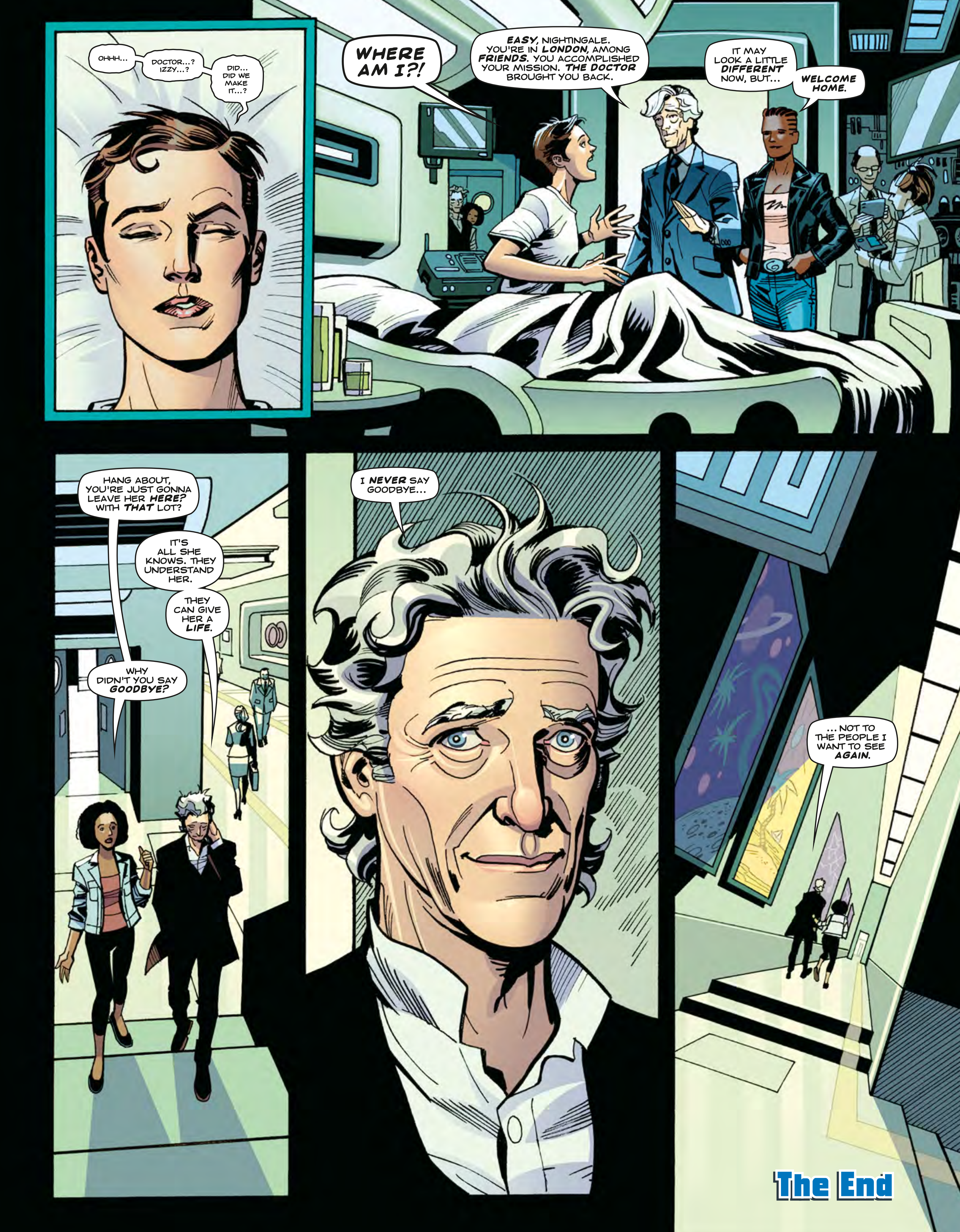

AUNNGH!!!
THOKK!
YOU'RE QUITE RIGHT...
BUT I WON'T BE GOING ALONE.
HA-HA-HA!
GENERAL, WE'RE SURROUNDED!
AAAH!
ZAKK! ZAKK!
RRARRR!
THIS IS IT... THIS IS WHERE WE MAKE OUR STAND.
YEAH, GREAT, TERRIFIC! WITH WHAT, EXACTLY?
THE TRUTH.
AAAGH!
CHUB!
DOCTOR!!!
BULLETS HIT HARDER.
NOT... IN MY EXPERIENCE.
I DON'T WANT TO HURT A LADY —
YOU WON'T.
FWOKK!
UNNNGH!


FEY... IF YOU'D REALLY WANTED TO DO THIS... KILLING ME WOULD HAVE BEEN YOUR **FIRST** MOVE, NOT YOUR **LAST**.
I'M NOT YOUR VICTIM... YOU'RE **MINE**.
FINISH THIS, FEY.
STOP!
YOU CARVED THAT **QUESTION** INTO THE **TARDIS**, DIDN'T YOU? **"WHAT GIVES YOU THE RIGHT?"**
I'LL **TELL** YOU WHAT: **DAYS LIKE THESE!**
BECAUSE **EVERY** DAY FOR HIM IS A **DAY LIKE THIS!**
HE ALWAYS TRIES TO **HELP!** SOMETIMES HE MAKES A **MESS** OF IT--LIKE WITH **YOU**--BUT HE ALWAYS **TRIES!**
KILL **ME** IF YOU HAVE TO, BUT **HE DOESN'T DESERVE THIS!**
FEY... WHY DID YOU CHOOSE **TOTIKA?** OUT OF ALL THE DREAMERS IN HISTORY, WHY DID YOU HELP **HER** CLAIM HER **VENGEANCE?**
SHE WAS A POWERFUL PSYCHIC. SHE WAS **USEFUL**. BUT THEN THE STIKINI TRIED TO **DESERT**, SO I MADE AN **EXAMPLE** OF THEM...
NO.
YOU SENT THE STIKINI TO TOTIKA BECAUSE YOU **IDENTIFIED** WITH HER...
...BECAUSE SHE WAS A **WOMAN** WHO HAD **LOST HER CHILD**.
LOOK AT **THE ABSENCE**, FEY.
REALLY **LOOK**.
KILL HIM, MOTHER. **QUICKLY.**


YOU INFILTRATED THE MATRIX AND SABOTAGED THE TIME LORDS' REGENERATION CODE.
NO...
KILL HIM.
YOU STOLE AN ENTROPY BUBBLE FROM THE OMEGA ARSENAL.
NO...
KILL HIM!
YOU LOCKED SHAYDE AWAY.
NO...
IT WAS ALL YOU.
YOU DIDN'T SAVE THE CHILD, FEY.
THE ABSENCE WAS YOUR CREATION. YOUR REASON FOR CARRYING ON. BUT HE WASN'T REAL.
THE ABSENCE...
ISN'T THERE.
NOOO!!!


IT'S ALL DONE WITH HOLOGRAMS...
IS IT GONNA DO ANYTHING?
GET A SHOT OF ME WITH IT!
ZZAKKK!
WAAAH!
RUN!
DOCTOR, WHAT HAPPENED?! ONE MINUTE WE'RE IN THE MIDDLE OF THE BIGGEST FIREFIGHT I'VE EVER SEEN, AND THEN...
IT'S DONE, KENOSSIUM. THE MONSTERS ARE BEATEN, THE DREAMS ARE LOCKED AWAY. ALL'S RIGHT WITH THE WORLD...
THANKS TO HER.
YOU DID IT!
NO, SHE DID. THAT'S THE STORY.
IS... THAT FEY TRUSCOTT-SADE?
THE ONE-AND-ONLY. SHE WAS BEING HELD CAPTIVE BY THE ABSENCE, BUT SHE BROKE FREE. SHE DESTROYED HIM.
THEN GALLIFREY IS IN HER DEBT ONCE MORE.
THANK YOU FOR COMING, MARSHAL REEVES. KENOSSIUM WILL RETURN YOU TO YOUR OWN ERA.
I DON'T RIGHTLY CLAIM TO HAVE A HANDLE ON ALL OF THIS, DOCTOR, BUT I HOPE WE HELPED.
I UNDERSTAND MORE THAN YOU MAY THINK. I WILL PRAY THAT THIS WOMAN'S SPIRIT FINDS PEACE.
SHAYDE! YOU'RE BACK!
FOR THE MOMENT, DOCTOR. MY TIME IS NEARLY OVER.
I CONFESS... A SENSE OF RELIEF.


THEN... YOU AND FEY ARE GOING TO DIE.
NO... I CAN TRANSFER WHAT IS LEFT OF MY ESSENCE TO FEY. IT WILL SUSTAIN HER LIFESPAN.
ONLY I WILL PERISH.
BUT THERE MUST BE —
I GLADLY GIVE MY LIFE FOR HER -- AND SHE WILL REMEMBER NOTHING OF OUR TIME TOGETHER.
SHE WILL BE FREE OF MY PRESENCE AT LAST.
ZZZZSSHHHHH
WE DRAGGED HER INTO OUR WORLD, DOCTOR, AND IT BROKE HER.
THIS IS THE LEAST I CAN OFFER.
WELL, THE SHOW SEEMS TO BE OVER NOW, HUW. THE SPHERE HAS DISAPPEARED, WITH NO TRACE IT WAS EVER EVEN HERE!
NOW, THAT IS A SHAME. POOR OLD AUNTIE FEY. I WONDER WHAT HAPPENED TO HER?
AH, WELL. TOMORROW IS ANOTHER DAY...
INDEED IT IS, ALEXANDER...
... AND I'M RELIEVED TO KNOW YOU WON'T BE POLLUTING IT.


OHHH...
DOCTOR...? IZZY...?
DID... DID WE MAKE IT...?
WHERE AM I?!
EASY, NIGHTINGALE. YOU'RE IN LONDON, AMONG FRIENDS. YOU ACCOMPLISHED YOUR MISSION. THE DOCTOR BROUGHT YOU BACK.
IT MAY LOOK A LITTLE DIFFERENT NOW, BUT...
WELCOME HOME.
HANG ABOUT, YOU'RE JUST GONNA LEAVE HER HERE? WITH THAT LOT?
IT'S ALL SHE KNOWS. THEY UNDERSTAND HER.
THEY CAN GIVE HER A LIFE.
WHY DIDN'T YOU SAY GOODBYE?
I NEVER SAY GOODBYE...
...NOT TO THE PEOPLE I WANT TO SEE AGAIN.
The End

WHO ONE

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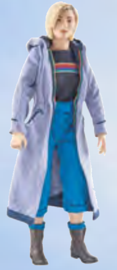

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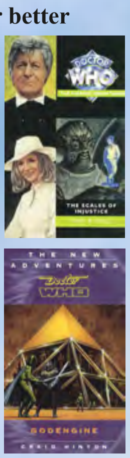

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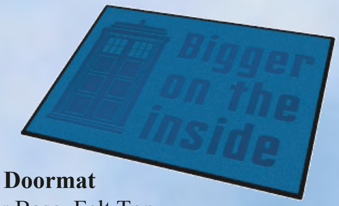

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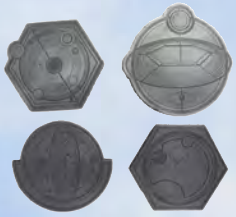

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The First Doctor

"What are you young people doing inside my TARDIS?" The Time Team's got a ticket to ride with three Number Ones. It's the fabulous First Doctor!

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Beth Axford, Christel Dee, Claudia Boleyn, Dan James Frank and Jacob Dudman

We all change, when you think about it. Take the Time Team. It all started out as a mild curiosity in a living room in Lambeth, South London, and now it's turned out to be quite a great spirit of adventure, don't you think?

"You're in for a treat," grins First Doctor fan Kez, as Beth, Christel, Claudia, Dan and Jake settle down on her sofa once more. "This era of *Who* is just brilliant." So brilliant that Kez might join her fellow Time Teamers on the sofa to watch one of today's two 1960s offerings.

But we're kicking off with something a little more recent...

TWICE UPON A TIME

(2017)

A long time ago, at the South Pole, the Doctor is refusing to... etc, etc. You know how it goes. It was only on last Christmas. "You may be *a* Doctor, but I am *the* Doctor. The original, you might say." From 1980s Antarctica, to the weapon forges of Villengard, to the Western Front, it's one final fling for the First and Twelfth Doctors.

CHRISTEL: "I can't fault David Bradley's performance. He's an incredible First Doctor –"

JAKE: "He's brilliant."

CHRISTEL: "– but it's surprising how little he has to do in this."

BETH: "He pours out the brandy. That's all you need."

CHRISTEL: "One and Twelve don't feel very equal, though. The Twelfth Doctor definitely seems a lot cleverer."

CLAUDIA: "Well, he's older. And One seems kinder. More human. When they're dealing with the Captain, Twelve's quite rude, but One's like, 'You're in shock. Let me help you.'"

"Older gentlemen, like women, can be put to use," clarifies One. Twelve's horrified: "You can't say things like that!" But there's no stopping him (**DAN:** "Oh no, grandad's off again"): "This whole place," persists One, inspecting Twelve's TARDIS, "could do with a good dusting. Obviously Polly isn't around anymore."

Radio Times
Who's Who?
DOCTOR WHO
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Right: Beth, Jake, Dan, Claudia and Christel get ready to watch the First Doctor in action.

BETH: "Hang on, the First Doctor was never like *this*."

CHRISTEL: "Not in the 1960s."

DAN: "It's definitely a bold choice on [writer/showrunner] Steven Moffat's part."

JAKE: "If you're showrunner, you *have* to be bold."

CHRISTEL: "What I love is, Moffat's added to the First Doctor. Suddenly he has these attitudes of a man from the 60s."

BETH: "But he's *not* a man from the 60s. He's an alien. After, like, the sixth time they do that joke, it's just so unfunny."

CLAUDIA: "It's when he starts saying that ladies are made of glass."

CHRISTEL: "I must admit, watching this, it gets progressively funnier for me. For comedic effect, it works."

JAKE: "He's your problematic fave."

CLAUDIA: "But in 50 years' time, are we going to have the Twelfth Doctor come back –"

DAN: "– playing with a fidget spinner?!"

CLAUDIA: "And if you've never seen the First Doctor before, are you going to watch this and think, 'Oh, the sexist old man'?"

JAKE: "I actually think it's nice – showing how times have changed. I love that idea. Especially as *Doctor Who* is a show about progression. It's right that the Twelfth Doctor is outraged at his past self. It's a measure of how far we've come that we now know these attitudes aren't acceptable, and *never* were."

The episode climaxes with not one but two regenerations. And the First Doctor gets some new last words – "Well, then, here we go, the long way round" – replacing 1966's "keep warm".

CLAUDIA: "I quite liked 'keep warm'."

BETH: "It's low-key. It's grandfatherly. It suited him. 'Keep warm. Take a coat. And a snack. I've made soup...?'"

Alone in the TARDIS again, the Twelfth Doctor reminds his future selves to "Never be cruel, never be cowardly and never, ever eat pears." Then he regenerates.

BETH: "Oh, the ring! OH! How well shot is this scene? I'm shaking. And immediately you think, 'Yes, she's the Doctor.' No doubt in my mind. Every time I see this, I feel like I'm going to cry."

DAN: "Her opening line is perfect. 'Aw, brilliant.'"

CHRISTEL: "It's very confident –"

CLAUDIA: "– but understated. She's saying it to herself. She's not performing. She's just so happy to be there – so excited to be alive."

The TARDIS is less impressed.

JAKE: "Bet the First Doctor changed the settings when Twelve wasn't looking. 'A woman? In my ship? CHUCK HER OUT!'"

BETH: "Even falling, Jodie Whittaker looks so Doctor-y. How does she do it?"

CHRISTEL: "New Doctors always look amazing in their predecessor's outfit."

JAKE: "And I don't know what sort of Doctor she'll be, but if she survives the fall, you can imagine her rolling her eyes at Twelve's farewell speech."

BETH: "Yeah! 'Get on with it, mate.' It's like reading back your old Facebook posts – they're just embarrassing. I hope we see her eating a pear in her first episode."

THE EXECUTIONERS
(1965)

BETH: "Sounds like someone pouring cat litter into a tray. Every time I watch a Hartnell episode, my cat's ears prick up."

The opening seconds of the 60s theme are a hit with Beth's cat. What of the episode itself, though? It's *The Executioners*, the first instalment of 1965 six-parter *The Chase*. "I am a useless person," cries 25th-century teenager Vicki, falling off a TARDIS lounger and sending crockery flying.

DAN: "Did she just drop a tea set onto Barbara's lovely rug?!"

BETH: "If I were in the TARDIS, that'd definitely be me. Vicki is *relatable*. I love how relatable 60s *Doctor Who* is."

In the TARDIS, it's clearly a Sunday. 1960s schoolteachers Ian and Barbara are kicking back, reading books, making dresses. Vicki's bored. And Doctor Who's on the telly. Seriously, he's on top of the Time and Space Visualiser (**BETH:** "Time TV!"), brandishing a not-so-sonic screwdriver. Also, Kez has joined us. Well, we're in her house.

KEZ: "I wish we saw a homely TARDIS more often. Everyone's pottering around, doing their own thing. It's a really nice family atmosphere. And seeing Vicki bored in the TARDIS is actually brilliant. When do we ever →

Above left: The Twelfth Doctor (Peter Capaldi) meets his earliest incarnation (David Bradley) in *Twice Upon a Time* (2017).

Left inset: The First Doctor is baffled by his successor's sonic shades.

Below left: The Doctor falls!

Above right: Vicki (Maureen O'Brien) watches the Doctor (William Hartnell) fix the Time and Space Visualiser in *The Executioners* (1965).

Below: Jake is a big fan of William Hartnell's Doctor.

Above left: The Beatles appear on the Time and Space Visualiser, to everyone's delight.

Above right: Barbara (Jacqueline Hill), the Doctor, Vicki and Ian (William Russell) set off to explore the planet Aridius.

Right inset: Barbara sees the Daleks!

Below left: Dan and Claudia are engrossed in the episode.

Below right: The Doctor and Barbara bask in the rays of Aridius' suns.

→ see that? Someone give the girl a book. Or a Netflix login."

No need. The Doctor has the Visualiser up and running. Now the TARDIS crew can view any event in history.

CLAUDIA: "Can't they do that anyway? Why don't they just go there in the TARDIS?"

DAN: "Less hassle. The Doctor can keep tabs with his feet up, from the comfort of his ship. It's like CCTV, but for all of time and space."

Ian looks in on Lincoln's Gettysburg Address, Barbara snoops on Elizabeth I's court (**JAKE:** "Is this the Doctor's first glimpse of his future wife?!") and Vicki...?

JAKE: "*Bart Gets An 'F'*?"

DAN: "Yeah, *Who Shot Mr Burns?* Or she'll watch herself falling off the chair, to see if she can delete the footage."

She chooses London, 1965 (**DAN:** "It's just them, watching *this*?!?")... and it's the fabulous Beatles (**JAKE:** "NO!" **CHRISTEL:** "Oh my God!") performing *Ticket to Ride* on BBC1's *Top of the Pops*. In the TARDIS, Ian bops along.

DAN: "YES! YESSSS!!!"

BETH: "YES, IAN! DANCE!"

CHRISTEL: "Reckon they got a choreographer in for that?"

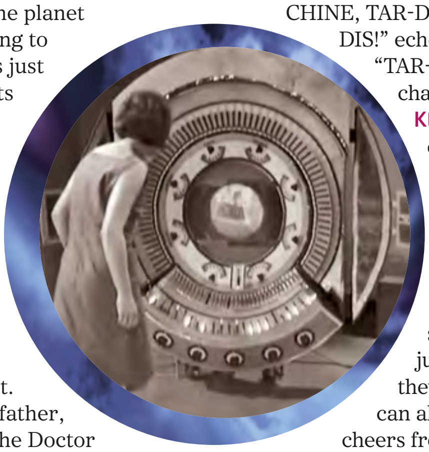
"Now you've squashed my favourite Beatles," quips the Doctor as the Visualiser loses its signal.

DAN: "Oh, he's so lovely."

JAKE: "He's really sweet."

CLAUDIA: "He's enjoying himself, isn't he? In this, he's happy. A lot of the Doctors aren't happy. I know we're halfway through the episode and they've only been watching TV, but I could watch this all day."

Eventually, the TARDIS lands in the Sagarro Desert on the planet Aridius. Vicki's itching to explore. "The child's just like me: always wants to know what's on t'other side of the hill," says the Doctor, chuckling.



CLAUDIA: "Aw, he's so proud of her."

BETH: "The Doctor and Vicki's relationship is adorable. And I get it. I grew up without a father, so the character of the Doctor sort of filled that gap. Which is why I love the First Doctor so much: he's the ultimate father figure. He looks after his TARDIS family."

CLAUDIA: "I hadn't seen this softer side of the First Doctor before."

CHRISTEL: "He's very different from David Bradley's version."

CLAUDIA: "I loved Bradley's Doctor, despite the things the character says, because you know he's sweet underneath. But Hartnell's Doctor is just lovely through and through. Wow."

While Vicki and Ian explore the Sagarro, the Doctor and Barbara catch some rays.

JAKE: "Just like in *New Earth* [2006], when the Doctor and Rose sit out on the apple grass – just sitting, enjoying the universe. 'Different ground beneath my feet, different sky... I love it!'"

BETH: "You want to spend time with them, don't you? Everything about this is *fun*."

But someone forgot to switch off the Visualiser, and it's tuned itself into... Daleks! In a time machine of their own! "THE MOVE-MENT SCAN-NERS HAVE LO-CA-TED THE EN-E-MY TIME MA-CHINE, TAR-DIS," rasps one. "TAR-DIS!" echo the other Daleks. "TAR-DIS! TAR-DIS!" chants the Time Team.

KEZ: "It's a cacophony of Daleks!"

CLAUDIA: "Was that a cockney Dalek?!?"

KEZ: "I love how distinctive their different voices are. The Daleks have such presence. It's just so exciting when they're on screen. You can almost hear the gleeful cheers from children over 50 years ago."

By the end of the episode, a Dalek is rising out of a dune... slowly... wheezing and groaning as it goes.

BETH: "Okay, that's cool. But it looks like he's got sand stuck in his grills!"

DAN: "Also – that episode was *brilliant*, but – why's it called *The Executioners*? These Hartnell episode titles are nuts."

A HOLIDAY FOR THE DOCTOR

(1966)

BETH: "Oh no, *The Gunfighters*?! I've heard such horrible things."

As we hit play on the opening episode of this 1966 four-parter, Beth is in a pessimistic mood. It's 1881, and the three Clanton brothers (**BETH:** "Cowboys?!? NO! I can't stand Westerns") ride into the town of Tombstone, Arizona. On horseback.

BETH: "I hate seeing animals in stuff from years ago. Those horses are dead now."

CHRISTEL: "Half the *human* cast is dead now. Beth, get some perspective."

The TARDIS materialises across the road. The Doctor has toothache. Shame. He's looking for a dentist.

JAKE: "Unlucky. Of all the places to get a tooth out, the 'wild west'!"

CLAUDIA: "He was hoping for planet of the dentists. There must be one somewhere."

Once his companions, space pilot Steven and 1960s teenager Dodo, have raided the TARDIS dressing-up box, even Beth's smiling.

BETH: "Those are the cutest outfits."

DAN: "It's Woody and Jessie!"

JAKE: "Has Steven got a gun, though?"

"Do be careful, dear boy," says the Doctor as Steven, attempting to draw, drops his gun (**BETH:** "He's no Ian, is he?" **JAKE:** "Ian had the moves"), "and remember that belongs to my favourite collection."

BETH: "The Doctor has a supply of guns in the TARDIS?"

CHRISTEL: "He's stockpiling them for when he's the War Doctor."

JAKE: "I'm not sure how I feel about the Doctor keeping guns, but no painkillers."

The cast list swells to double figures as the TARDIS crew meets the locals. The Doctor has the perfect cover story: "Allow me, sir, to introduce Miss Dodo Dupont, wizard of the ivory keys. And Steven Regret, tenor. And lastly, sir, your humble servant, Doctor Caligari."

DAN: "So he's the band manager, yeah? This cover story's *asking* for trouble. I'm loving it."

JAKE: "And Hartnell's really holding his own against this guest cast. He's by far the most interesting person in it. You know, he's the one you want to be watching."

DAN: "He has that spark. He feels like the star. You can imagine any modern Doctor in that scene, doing pretty much the same thing."

CHRISTEL: "He's grumpier than he was in *The Chase*, but (a) he has toothache, and (b) he ain't got time for these companions, so I don't really blame him. They're annoying *me*."

BETH: "And me. They're too excitable. Chill out!"

DAN: "Er, I like Steven. He's a bit of an idiot, but a nice idiot. If he doesn't get himself into a shootout, I'll be surprised."

JAKE: "He's like an embarrassing dad. But I'd go for a drink with him."

DAN: "I wouldn't say no. If he's buying."

Gunslinger, gambler and Tombstone's new dentist, Doc Holliday, extracts the Doctor's problematic tooth. "What a fine piece of ivory," marvels Holliday (**CLAUDIA:** "Is it a normal, human tooth?" **JAKE:** "He should keep it in a jar in the TARDIS. Like Ten's hand"). Then just off Main Street, in the Last Chance Saloon, Steven and Dodo are told to "shut up and sing". At gunpoint. Which they do. As the end titles roll...

BETH: "Well, that was weird, but really fun. It won me round. I don't understand why *The Gunfighters* has such a bad rep."

CLAUDIA: "Because it's different? But different's good. I enjoyed it a lot."

DAN: "I did too."

JAKE: "Nope. Sorry. It felt tired."

Is there *anything* Jake liked about it?

JAKE: "WILLIAM HARTNELL!"

EVERYONE: "YEAH!"

JAKE: "*And* he barely fluffed his lines. Some fans say, 'Bahaha, Hartnell always fluffs his lines.' Shut up, no, he doesn't."

CLAUDIA: "I'm a little bit in love with him. Out of all the Doctors, Hartnell's is the one I'd most like to travel with."

BETH: "Me too."

CHRISTEL: "I think I'd feel safest with him. He doesn't feel reckless. He's still a bit mysterious, but you trust him. And you'd have a good time."

THE FIVE DOCTORS

(1983)

One day, the Time Team shall come back to *The Five Doctors*. Yes, they shall come back for a more thorough viewing. Until then, and for now, they're watching it for the First Doctor, whose speech to his granddaughter, Susan, from 1964's *The Dalek Invasion of Earth*, opens the episode. "One day, I shall come back..."

CLAUDIA: "It's respectful, I think, to start with Hartnell."

BETH: "Ahh, it makes me so tearful."

The next time we glimpse him, he's wandering through a rose garden – and played by Richard Hurndall.

CHRISTEL: "He's quite scary-looking."

BETH: "He does sort of look like the Poundland version of the First Doctor. And this was only eight years after Hartnell died. That's quite soon to recast."

Then a swirly pyramid thing (**BETH:** "It's the Sorting Hat." **JAKE:** "Gryffindoooorrrr!") appears in the sky and scoops him up. Someone's plucking Doctors One to Five – except Four, who's trapped in a time eddy, because Tom Baker declined to appear (**DAN:** "He's the Eccleston of the 80s?") – from their respective time streams, along with some friends and foes, and dropping them off in Gallifrey's Death Zone.

JAKE: "Where are my orange skies?"

DAN: "It's a cloudy day."

CHRISTEL: "It's always cloudy in the Death Zone."

Enter: Susan. "Oh, grandfather!"

BETH: "She's still saying it! Honestly, her every other word is 'grandfather'. Vicki was such a step up. She had a personality. She was funny and cute."

DAN: "And a bit weird."

BETH: "Imagine *this* with Vicki!" →

Above left: Dodo (Jackie Lane) and Steven (Peter Purves) introduce themselves to Charlie the barman (David Graham) in *A Holiday for the Doctor* (1966).

Left inset: Bat Masterson (Richard Beale) and Wyatt Earp (John Alderson) greet the new stranger in town.

Above right: The Doctor (Richard Hurndall) sees a threat from the sky in *The Five Doctors* (1983).

Below: The William Hartnell years are Beth's favourite era of *Doctor Who*.

Above left: The Doctor and his granddaughter Susan (Carole Ann Ford) are delighted to discover the TARDIS in Gallifrey's Death Zone.

Above right: Four Doctors (Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton) join forces in the Dark Tower.

Right inset: The Doctor enjoys a piece of pineapple.

Below: The Team re-enacts some of the First Doctor's greatest battles – in miniature!

→ Nonetheless, with Susan's help, the Doctor defeats a Dalek in a hall of mirrors. But Hurndall isn't winning over the Team.

BETH: "I don't like his Doctor. He's like a pantomime version. He's a Ganger."

CHRISTEL: "It's like he's just cosplaying as the First Doctor."

DAN: "In fairness, taking over an iconic role, it's hard to compete. So I appreciate what he's doing."

In the Death Zone, the First Doctor and Susan stumble upon the TARDIS. "I am the Doctor," he barks, marching in to find the Fifth Doctor and his companions Tegan and Turlough. "The *original*, you might say."

BETH: "NO! NO, YOU'RE NOT!"

CHRISTEL: "He doesn't have Hartnell's warmth, does he?"

DAN: "Well, I'm still a fan."

The First Doctor orders Tegan to "make herself useful" and fetch everyone refreshments (**BETH:** "NO! Oh my gawd. Is she going to do it?"). Possibly out of spite, Tegan serves up alcopops, fromage frais and a pineapple.

JAKE: "This spread is the first great act of the Time War."

CLAUDIA: "Nice, though. Very 60s. The Doctor and his companions, in the TARDIS, sat about on garden furniture, drinking cocktails –"

CHRISTEL: "– and having a jolly good time. Yeah, I like that."

Then the First Doctor bites into a slice of pineapple.

DAN: "YES! MATE! I LOVE HIM!"

CHRISTEL: "OKAY, NOW I'M A FAN!!! My favourite bit."

Two by two, Doctors and companions make their way through the Death Zone to the Dark Tower, wherein lies Rassilon's tomb. Along the way: perils aplenty. Cybermen. A Yeti. A gentle incline (**BETH:** "Oh, Sarah Jane! That was worse than Vicki falling off the chair"). A Raston Warrior Robot (**DAN:** "Dat booty doe!" **BETH:** "LOOK AT THE BUTT!"). The Master. But Susan falls over and twists her ankle (**DAN:** "Classic"), So Tegan offers to accompany the First Doctor to the Tower. "Oh. Oh, well, if you must," he grumbles.

DAN: "He's really got it in for Tegan."

CLAUDIA: "He's *so* unlikeable."

CHRISTEL: "Even in *The Gunfighters*, though the Doctor was tetchy, he was never this unpleasant."

JAKE: "It's not the lines, it's the delivery. The lines have no malice in them. This guy's adding that in."

CHRISTEL: "BRING BACK BILL HARTNELL!"

By the time they reach the Electrified Chess Board of Rassilon™, mastered by the Greek letter pi, Hurndall's Doctor is snapping at Tegan, "Surely you know some basic mathematics, child?!"

DAN: "Oh, there's no need for that."

CLAUDIA: "If I were Tegan, I'd push him onto that chessboard."

CHRISTEL: "I don't even recognise this as the Doctor."

DAN: "Isn't he canon?"

JAKE: "Yup. If you don't love me at my Hurndall, you don't deserve me at my Hartnell."

CHRISTEL: "But the only time he's stopped snarling is when he bit into that pineapple!"

BETH: "Yeah. Watching this, you'd think the First Doctor was the villain."

CLAUDIA: "I wouldn't be surprised if he *was* the one scooping the other Doctors from their time streams."

He isn't. We're not telling you who is. (Spoilers!) But never has a Time Team pined harder for the Hartnell era.

CHRISTEL: "I do really like *The Five Doctors*, but it has made me realise quite how brilliant William Hartnell is."

JAKE: "Totally. People have this perception that the First Doctor's this grumpy old man, but –"

CHRISTEL: "– it's a misconception."

BETH: "If you think he's grumpy or patronising, go back and watch him in the 60s. You'll be surprised."

JAKE: "For me, Hartnell's the quintessential Doctor. Like, the essence of what the Doctor is. In terms of the Doctor's values, and sticking to those values, and how he treats people... I mean, he's the man. And knowing how much the role meant to Hartnell, especially when he saw the joy that it brought kids, makes watching him even sweeter."

CHRISTEL: "Well said. None of *us* kids would be here if it weren't for him, so –"

DAN: "So Hartnell's to blame for the Time Team? YESSS! Man's a legend!"

JAKE: "And he'd have loved it. If he could see us now, sat down together, watching his episodes 50 years on, some of us for the very first time –"

BETH: "Imagine his face!"

JAKE: "– it'd mean the world to him, I think. Because he really cared. Like his Doctor, he was kind. And compassionate. And fun. And he *had* fun. And he embodied the spirit of adventure. It's why we're all here, in 2018. And *that* is why William Hartnell is the best Doctor ever. Okay? Put that in your magazine." **DWM**

Next issue:
Doctor in distress. Will the Time Team answer his SOS?

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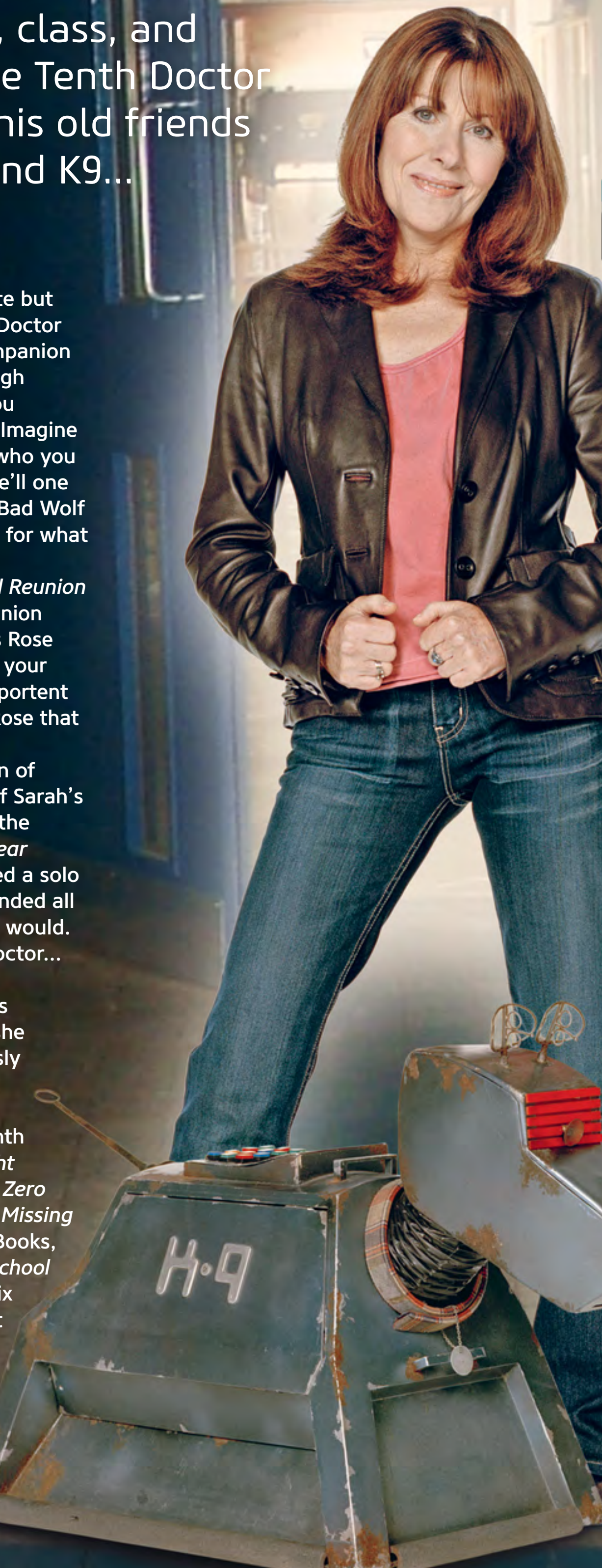
School Reunion

Now pay attention, class, and you'll learn how the Tenth Doctor was reunited with his old friends Sarah Jane Smith and K9...

Feature by **ALAN BARNES**



Time Lords regenerate but humans decay, the Doctor tells his current companion Rose, halfway through *School Reunion*. "You wither and you die. Imagine watching that happen to someone who you –" He leaves the word unsaid, like he'll one day leave the same word unsaid at Bad Wolf Bay, when he says goodbye to Rose for what he thinks is the final time.

Two heartbreaks hang over *School Reunion* – Rose's in the future, and ex-companion Sarah's in the past. When Sarah tells Rose that "Some things are worth getting your heart broken for," it's a prophecy, a portent of *Doomsday* (2006); and in giving Rose that blessing, Sarah passes on her curse.

Passes it on to another generation of viewers, too. Because the manner of Sarah's original departure – bundled out of the TARDIS at the end of *The Hand of Fear* (1976), after the Doctor had received a solo summons to his home planet – wounded all of us who watched it, just as Rose's would. "Don't forget me," she'd told the Doctor... and we never did.

The manner of Sarah's leaving was unfinished business. That was why she kept on coming back – most obviously in the spin-off *K9 and Company: A Girl's Best Friend* (1981), but in other media, too. She met the Seventh Doctor in the comic strips *Train Flight* (DWMs 159-161, 1990) and *Ground Zero* (DWMs 238-242, 1996); then in the *Missing Adventures* novel *Bullet Time* (BBC Books, 2001), among others. The Doctor's *School Reunion* claim to have regenerated six times since he and Sarah last met (at 12m 39s) would seem to invalidate those meetings; oh well,parallel universes, Time War, time can be rewritten (etc). But they'd only ever existed because all along we needed *School Reunion*, to help heal that wound.

FIRST BROADCAST: 29 April 2006

At Deffry Vale High School, a new teacher addresses his class: it's the Doctor!

01m 08s Classroom banter was cut from the top of this scene, before the Doctor (David Tennant) made his entrance – including the only dialogue uttered by Luke (Benjamin Smith).

Originally, when "overweight and shy" Kenny (Joe Pickley) rounded on Luke after the latter had shoved his rucksack off the desk, Luke called out, "Hey, who ordered a bouncy castle?" Melissa (Lucinda Dryzek) berated Luke for the insult – leading the latter to ask, "Why d'you hang around with him? You want to get yourself a proper man... Come on, I don't mind the braces, give us a kiss." To which Melissa retorted, "I would, but your boyfriend might get jealous." Settling down, Kenny asked after their usual teacher – and learned that a supply was standing in for Mrs Mehru...

This was one of four deleted *School Reunion* scenes to be incorporated into the *Complete Second Series* DVD release.

Benjamin Smith's most prominent TV part prior to *School Reunion* was as Damien Trotter, son of Del, in the final three episodes of *Only Fools and Horses* (2001-03); he later graduated to roles in, for example, *Skins* (2007-08) and *Misfits* (2009). Lucinda Dryzek, 15 at the time of recording, also made the leap to adult roles; most recently, she played suspected killer's daughter Clare Finch in the third series of *Unforgotten* (2018).

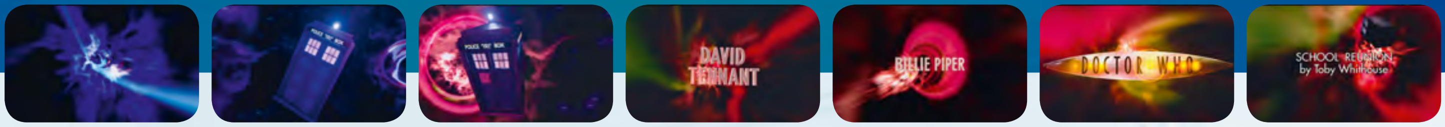
Stage directions indicated that all of the above were 14 years of age – making this a Year 9 class, probably.

"Are we sitting comfortably?" asks the Doctor– invoking the famous preamble given by presenters of the BBC radio children's programme *Listen With Mother* (1950-82).

A longer version of the expression will be given by the sinister Wire (Maureen

Above: Elisabeth Sladen returns as Sarah Jane Smith, along with the Doctor's faithful robot dog, K9.

Opposite page top: Rose (Billie Piper) becomes a dinner lady, serving up meals to the kids and teachers – including the Doctor (David Tennant).



Lipman) in *The Idiot's Lantern* (2006), later in the same season: "Now, are you sitting comfortably? Good. Then we'll begin."

02m 52s Milo (Clem Tibber) answers every one of the questions the Doctor poses his whole physics class – including a context-free query about "the dampening of the system". Context-free because the Doctor's previous question was cut for time: "In Simple Harmonic Motion and Damping, critical damping is obtained how?" ("When the amplitude of the oscillations decreases as quickly as possible without overshooting the equilibrium position," apparently. Don't ask – physics was never *The Fact of Fiction*'s strong point.)

Milo goes on to claim that one might travel faster than light by opening a quantum tunnel with an FTL factor of 36.7 recurring. Quantum tunnelling is a genuine phenomenon in quantum mechanics; its potential application to theoretical faster-than-light travel has been discussed by physicists including Francis E Low and Günter Nimtz. (Again, apparently.)

This scene was cut short in the edit; originally, Milo 'froze', then fainted. The Doctor was next seen taking the boy to the school nurse… but having ushered Milo into her room, the nurse slammed the door in the Doctor's face. (Played by Suzanne Cazenove, the nurse can now be most clearly seen on screen at **37m 32s**, when she joins Finch and the others in the kitchen.) According to the pre-credits scene, that same nurse had sent the unfortunate Nina (Heather Cameron) to headmaster Finch. Soon, Milo's absence will create a vacancy for Melissa in Mr Wagner's class – so this lost scene would surely have implied that the Doctor had unknowingly sent Milo to his death…

03m 44s In the canteen, the Doctor confers with his companion Rose Tyler (Billie Piper), who's spent two days working undercover as a dinner lady. "Boy in class this morning, got a knowledge way beyond planet Earth," he tells her… which is oddly reminiscent of how a five-dimensional problem alerted science teacher Ian Chesterton (William Russell) to Susan Foreman's extra-terrestrial origins in the series' very first episode, *An Unearthly Child* (1963). Originally, the Doctor went on to tell Rose how Milo had collapsed. "I used to try that, every time I had French," said Rose.

03m 55s The Doctor is surprised to find the school free of "happy-slapping hoodies with ASBOs…" Anti-Social Behaviour Orders had been around since 1998 – but at the time of recording the 'happy-slapping' craze had only very recently become a newspaper sensation du jour. The phrase was first used in *The Times*, for example, on Saturday 22 January 2005: "Video cameras on mobile phones are being used in a new form of school bullying known as 'happy-slapping'. A youngster slaps another and the incident is sent to friends or uploaded on a website…"

04m 14s A dinner lady (Caroline Berry) tells the Doctor how the canteen menu has been "designed by the headmaster to improve concentration and performance." Under the 'staff' tab at *www.deffryvaleschool.org.uk* – a BBC microsite launched in the run-up to transmission – the dinner lady was named Mrs Jackson; she'd apparently been "voted Dinner Lady of the Borough, taking home the canteen's third Golden Ladle."

Caroline Berry had been one of the four cast members of *Breakfast Serials*, a 'half-dozen-shows-in-one' children's anthology produced and co-written by *Doctor Who* showrunner Russell T Davies for BBC North 15 years earlier, in 1990. She played the dinner lady as a dragon, à la the late Peggy Mount (seen as the stalls lady in *The Greatest Show in the Galaxy*, 1988-89).

"Boy in class this morning, got a knowledge way beyond planet Earth." THE DOCTOR

04m 32s Mr Wagner (Eugene Washington) tells Melissa that since Milo has "failed" him – the only on-screen reference to poor Milo's fate – she's being moved up to the top class. Kenny then tells Mr Wagner that he's "not allowed" to eat the chips – because, cut dialogue revealed, "Mum says if I lose two stone, she'll take me to Euro Disney."

05m 16s Rose has taken a call from boyfriend Mickey (Noel Clarke), who tells her that he can't hack any deeper into army →

Essential Info

» *School Reunion* brought the newly regenerated Tenth Doctor face-to-face with two of his former companions: 1970s freelance journalist Sarah Jane Smith, who'd travelled with both the Third and Fourth Doctors, and 51st-century robot dog K9, who'd accompanied the Fourth. According to the Series 2 planning document by showrunner Russell T Davies, written circa March 2005, *Old Friends* would give latterday sidekick Rose Tyler a chance to reflect on the life of a companion: "What happens to you, after the travelling's done? Can real life ever match up?"

» Actor-turned-writer Toby Whithouse initially plotted out an episode entitled *Black Ops*, set in an army base and a nearby village whose inhabitants were being directed to build a bomb under some malign alien influence. But Davies prompted the shift to a secondary school location… meaning, of course, that the episode would have to be recorded outside of term time.

DEFFRY VALE

» *School Reunion*, therefore, followed the Tenth Doctor's debut, *The Christmas Invasion* (2005), into production, again under director James Hawes.

Two schools doubled as the fictional Deffry Vale. The swimming pool, gym, dinner hall and kitchen were found at Fitzalan High School in Cardiff, in scenes recorded on Tuesday 23 and Wednesday 24 August 2005. Every other school scene was recorded over nine days at Duffryn High School in Newport, ending on Tuesday 6 September. The episode's final outside-and-inside TARDIS scenes were shot the next day at Belle View Park, Newport, then in studio on the Thursday – with the café scenes being recorded at Da Vinci's Coffee Shop, High Street, Newport, on the evening of both those days.

» DWM readers ranked *School Reunion* 36th (out of 241) in the *First 50 Years* poll of 2014.

Above right: Billie Piper, David Tennant and Elisabeth Sladen.

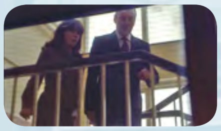
Above left: The logo of the fictional Deffry Vale High School.

Left: James Hawes directs the episode.

→ records regarding UFO activity three months earlier, because something called 'Torchwood' keeps locking him out. First mentioned in *Bad Wolf* (2005), Torchwood won't be fully explained until the season's penultimate episode, *Army of Ghosts* (2006), in which it's revealed to be a tech-gathering organisation: "If it's alien, it's ours..." But if Torchwood is already onto the Deffry Vale UFO – and we'll never find out exactly what happened to the alien Krillitanes' ship – how come they've missed the school altogether (unlike *Mickey*, even)?

As scripted, Rose went on to tell Mickey how the kitchens were run "like an army camp" – a nod, perhaps, to writer Toby Whithouse's original plan to set the story in an army base. In **DWM Special Edition** #14, Russell T Davies described how story treatments "got quite far with that idea" but that the problem was "it's not too easy to march in and out of an army base. Breaking in and hiding and discovering secrets seemed a bit forced." Fortunately, Davies had an alternative setting in mind...

Chip oil spills from a barrel, splashing one of the dinner ladies – who appears to combust, out of Rose's sight. Sitting in front of computer screens showing strange symbols, Mr Wagner's class don headphones before beginning to type furiously...



07m 17s Meanwhile, the new headmaster, Finch (Anthony Head), is showing journalist Sarah Jane Smith (Elisabeth Sladen) round the school – explaining how he's made school dinners "absolutely free, but compulsory". There's an edit before Finch continues with "Do try the chips". Originally, having stopped to nod "fondly" in the direction of "a picture of Jamie Oliver – surrounded by fruit and veg – pasted to a wall," Finch went on: "And delicious – no Turkey Twizzlers here!" Like the 'happy-slapping' line, the reference was absolutely of its moment. Early in March 2005, following an edition of the TV chef Jamie Oliver's Channel 4 show *Jamie's School Dinners*, state school meals supplier Scolarest bowed to pressure to take the 'Turkey Twizzler' – a processed product made from 34 per cent turkey, 66 per cent other stuff – off their menus.

In fact, the great Twizzlers tizzy of 2005 seems to have been part of the reason why the story was relocated from an army base. A comprehensive school setting had been "ticking away in the back of my mind," wrote Russell T in the aforementioned **DWM Special Edition**. Now, it had become irresistible: "There was a lot of fuss about *Jamie's School Dinners* at the time, chips and kids and controversy; the whole topic just seemed to be in the air."

A 'Get Fresh with Fruit' poster featuring Oliver could be downloaded from the official *Doctor Who* website following transmission. It's not clear whether or not this was the same poster created for the programme – but if so, the list of prices to the right of Oliver's face (eg, chips, 25p; large chips, 30p; mega chips, 35p) would have directly contradicted Finch's line about the meals being absolutely free.

07m 42s In the staff room, Mr Parsons (Rod Arthur) tells the Doctor how, the day before, a 12-year-old girl had given him "the exact height of the walls of Troy in cubits". The walls of the Homeric Troy – ie, the Trojan War Troy, as seen in *The Myth Makers* (1965) – are said to have been between nine and ten metres high, so between 19.685 and 21.8723 cubits.

The Deffry Vale School website confirmed that Parsons was a history teacher, but that he'd be "leaving the school at the end of term. He's been with us for 23 years, the last 12 as head of History." Parsons goes on to explain how the Doctor replaced a teacher who left after a winning lottery ticket was posted through her door at midnight. We presume this was the Doctor's doing... because it's a tactic he'll repeat, gifting Donna Noble (Catherine Tate) a winning ticket as a wedding present from her late father in *The End of Time* Part Two (2010), and using a similar strategy to encourage Sardick's servants to quit their jobs in *A Christmas Carol* (2010).

The fake school website indicated that Ms (sic) Mehru was that lucky Lotto winner. Contrary to Parsons' speech, however, the Doctor had joined the school as one Ms Barrat's replacements, having "previously taught Physics in Shoreditch". At Coal Hill School, perhaps – which his granddaughter had attended in *An Unearthly Child*? Thinking about it, could it be that the Doctor's persuaded an old friend to give him a bogus reference, to get a foot in the door? In *The Day of the Doctor* (2013), we saw proof that one Ian Chesterton had since become chairman of its governors...

08m 33s Introduced to the Doctor, who's posing as 'John Smith', his former companion Sarah recalls how she "used to have a friend who sometimes went by that name". Indeed he did; significantly, at the time of their very first meeting, in a top secret security establishment in Part One of *The Time Warrior* (1973-74), the Third Doctor (Jon Pertwee) introduced himself to the bogus 'Miss Lavinia Smith' under exactly that alias.

Sarah then asks 'John' what he thinks of "this new curriculum" – but as a state school, Deffry Vale would have been obliged, under the terms of the Education Reform Act (1988), to follow the set National Curriculum. These days, Finch could have diverged from the National Curriculum by converting Deffry Vale into an academy, or setting up a free school of his own, under the terms of the Academies Act (2010).

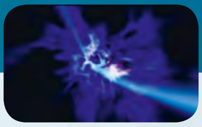
With night having fallen, Sarah breaks into the school... as do the Doctor, Rose and Mickey.

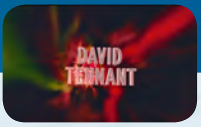
12m 05s In the gym, Sarah opens a store room door and sees the TARDIS inside.

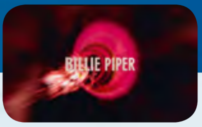
Above: The sinister new staff of Deffry Vale, led by head teacher Mr Finch (Anthony Stewart Head).

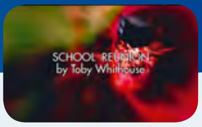
Left: Rose is *not* enjoying her new job.

Opposite page top: The Doctor introduces Rose and Mickey (Noel Clarke) to K9.









Todays Specials
Veggie
Burger
Lasagne
Curry

Originally, the TARDIS was located inside a classroom cupboard (as it would be several years later in *The Caretaker*, 2014) – but this was altered late in the day, following the location recce.

12m 39s "Oh, my God – it's you, isn't it? You've regenerated," Sarah tells the newly arrived Doctor.

"Half a dozen times since we last met," he confirms. At the time of transmission, this appeared to be a continuity error, failing to account for the fact that Sarah had (fleetingly) met the Fifth Doctor (Peter Davison) in *The Five Doctors* (1983), a few years after she took her leave of the Fourth (Tom Baker) in *The Hand of Fear* (1976) – meaning he'd regenerated five times since their last encounter, not six. Rather marvellously, though, we'd eventually learn that the un-numbered War Doctor (John Hurt) came between his Eighth and Ninth incarnations – and we got to see that extra regeneration in *The Day of the Doctor* (2013). So as it turned out, the Doctor was telling Sarah the literal truth all along.

13m 08s "I waited for you and you didn't come back," Sarah tells the Doctor, "and I thought you must have died." She seems to be be referring to how the Doctor didn't return for her after heading off to his home planet of Gallifrey at the end of *The Hand of Fear*, so either she's forgotten all about *The Five Doctors*... or perhaps neither Tegan (Janet Fielding) nor the Third Doctor properly explained to her that the Fifth was a future Doctor (as it seemed they were going to, inside the Tomb of Rassilon).

13m 50s A cry has led the Doctor, Sarah and Rose to Mickey... who's in a classroom, surrounded by the vacuum-packed rats that fell on him when he opened a cupboard. This was inspired by a schooldays mishap suffered by script editor Helen Raynor's sister: "She was sent out of the classroom to go and get a textbook, opened this cupboard... and this huge shower of vacuum-packed rats fell on top of her!" recalled Helen in the episode's website-only commentary.

14m 18s Rose dismisses Sarah's assertion that the rats were to be used in biology lessons: "Where are you from, the Dark Ages?" Certainly, the rat dissection lesson is no longer a common rite of passage: the RSPCA, for example, is "opposed to the dissection of vertebrate and invertebrate animals in schools and believes the dissection of any animal in school... can lead to desensitisation and a lessening of respect for life among pupils." But that catty Dark Ages line is not a little ironic when one recalls how, after being transported back to 'ye olde England' in *The Time Warrior*, the young Sarah scolded medieval maidservant Meg (Sheila Fay) for "still living in the Middle Ages!"

> **"The technology inside him could rewrite human science. I couldn't show him to anyone."**
>
> SARAH JANE SMITH

14m 54s The Doctor sonics the door of Finch's office – but as he opens it, only to find many bat-like monsters hanging from the ceiling, we can see that the door has changed since the Head led hapless Nina inside in the pre-credits sequence. Both the window and keypad have disappeared, the 'HEADMASTER' plate is positioned higher up, and not only are the surrounding lime-green walls suddenly beige, there's an interior wall jutting out at 90 degrees to the right of the door frame that wasn't there before!

15m 32s Moments later, in the playground, the Doctor explains that "When Finch arrived, he brought with him seven new teachers, four dinner ladies and a nurse. Thirteen." He goes on to imply that they've just seen "thirteen big bat people" in Finch's office – but since one of the four dinner ladies is presumed to have burned up (at **05m 59s**; only three of them feature in the final kitchen scene, certainly), he should have counted 12...

15m 45s In the boot of her car, Sarah has something that will help the Doctor analyse a sample of chip oil collected by Rose – K9 Mark III, as gifted to her in the one-off special *K9 and Company: A Girl's Best Friend* (1981) and last seen in *The Five Doctors*. But if K9 has been non-functional for some considerable time, as Sarah implies, why's she been carrying him around in her boot? He's no use to anyone, and plainly she wasn't expecting to run into the Doctor.

Then Sarah tells the Doctor that getting replacement parts for K9 isn't like "getting parts for a Mini Metro" – and she should know, since the *K9 and Company* titles ended with Sarah driving off in an Austin Mini Metro convertible of her own.

"Besides," she continues, "the technology inside him could rewrite human science. I couldn't show him to anyone." As scripted, she added: "Didn't think of that, did you?"

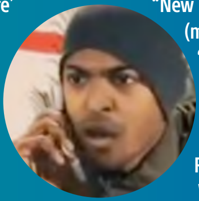
16m 56s The gang has retired to a night café – originally a motorway service station, according to Whithouse, before scheduling issues necessitated a change of location. →

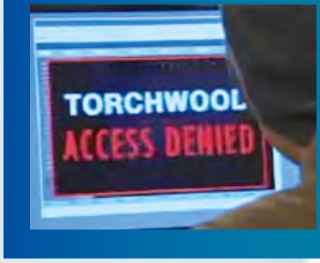
PRE-SCHOOL

"Blame your boyfriend," the Doctor tells Rose at **03m 39s**. "He's the one who put us onto this..."

The sequence of events that led Mickey to draw the Doctor and Rose to Deffry Vale was dramatised in an online prologue, available to view as a 'TARDISode' a few days prior to broadcast. Mickey was seen sitting in a cyber 'c@fé' (sic), clicking on reports of UFO activity – but further access was denied by something called Torchwood. "Which means I'm onto something," concluded Mickey, looking over a number of newspaper clippings: "Mystery surrounds sightings in Deffry Vale – 'UFO' seen over town", "New Headmaster Appointed" (meaning Mr Finch) and "I am not a Crackpot!" (seemingly reporting the words of said Finch). And so he left a message on Rose's voicemail...

Written by Gareth Roberts, the TARDISode was recorded at Enfys Television Studios on Tuesday 31 January 2006 – hence the beanie hat worn by Clarke, to cover the fact that he'd had his hair cropped since recording the previous summer.





New Headmaster Appointed
I am not a Crackpot

Left and above: Scenes from the TARDISode for *School Reunion*, which showed Mickey in a café, making a call to Rose.

The Fact of Fiction

→ Playing in the background, as Rose and Mickey talk, is Joy Division's *Love Will Tear Us Apart*, which reached unlucky number 13 in the UK singles chart in June 1980 following the tragic death of singer Ian Curtis. Rose and Mickey ought, probably, to be paying attention to Curtis' lyric, which describes what happens to a couple when "resentment rides high/But emotions won't grow/And we're changing our ways, taking different roads..."

17m 29s Sarah tells the Doctor how she'd thought of him on Christmas Day: "This Christmas just gone? Great big spaceship overhead. I thought, 'Oh yeah, bet he's up there.'" She's referring to the arrival of the Sycorax ship over London in *The Christmas Invasion* (2005), of course – but wait. Firstly: "just gone"? Surely we've seen that the weather is too summery for Christmas to be "just gone"? Secondly: in the gym, she told him how she'd thought he'd died. So did she imagine a former Doctor "up there" in the Sycorax ship?

18m 21s By investigating the school, Sarah is "doing what we always did," says the Doctor. As scripted, she told him that "Most times the investigation comes to nothing. Turns out to be a weather balloon. And I go back home. And sit there."

Reactivated, K9 analyses the sample taken by Rose: it's Krillitane oil.

19m 30s In early drafts, the monsters were 'Krillians', until a 'negative check' showed that the name had already been used in a computer game (possibly *The Krillian Incident*, a 1993 freeware game written for the long-defunct Commodore Amiga).

20m 28s Helping Sarah to replace K9 in the boot of her car, Mickey describes himself as the Doctor and Rose's "Man in Havana" – after the MI6 agent at the heart of Graham Greene's novel *Our Man in Havana* (1958).

20m 37s "Oh my God. I'm the tin dog," realises Mickey. In the background, the Doctor and Rose exit the café – which they then exit *again* in a Krillitane POV shot eight seconds later, at **20m 45s**.

The watching Finch has heard the Doctor identify himself as a Time Lord. Next day, when the pair meet beside the school swimming pool, he identifies himself as 'Brother Lassar'.

23m 07s The Doctor and Finch's poolside stand-off was written to occur in the no-man's-land of the school gym – but relocated following the recce (meaning the gym could then host the Doctor and Sarah's night-time meeting).

24m 30s "You get one warning. That was it," the Doctor tells Finch/Brother Lassar – a restatement of his new incarnation's "no second chances" philosophy, first expounded to the Sycorax Leader (Sean Gilder) in *The Christmas Invasion*.

25m 40s Meanwhile, Sarah and Rose have been trying to crack open the computers in Mr Wagner's maths room. They'd "only just got rid of rationing" when the Doctor and Sarah first met, claims Rose – a put-down that wouldn't have seemed quite so vicious had Sarah's previous line not been cut. Although it had been hard to adjust to life on Earth, Sarah said, "at least I had a degree and a job, I was educated... Whereas you've got, um... nothing." Ouch!

25m 48s Sarah tells Rose that she once met mummies... in *Pyramids of Mars* (1975). Those 'mummies' were in fact Osirian service robots, which she could count as one of the many robots she also claims to have encountered... beginning with Linx's robot in *The Time Warrior*. She met Daleks in *Genesis of the Daleks* (1975), anti-matter monsters in *Planet of Evil* (1975), real living dinosaurs in *Invasion of the Dinosaurs* (1974) and the Skarasen creature commonly known as the Loch Ness Monster in *Terror of the Zygons* (1975). As scripted, this last reveal led Rose to say, "Oh you're just making it up now." But Sarah persisted: "Bad breath like you wouldn't believe."

For her part, Rose met ghosts, sort of, in *The Unquiet Dead* (2005), Slitheen, in Downing Street, in *Aliens of London*/*World War Three* (2005), the Dalek Emperor in *Bad Wolf*/*The Parting of the Ways* (2005), gas mask zombies in *The Empty Child*/*The Doctor Dances* (2005) and a real living werewolf in the previous episode, *Tooth and Claw* (2006). She goes on to describe how she once fell out with her mate Shareen over a man – presumably the same Shareen who says not to argue with a designated driver, according to *The End of the World* (2005).

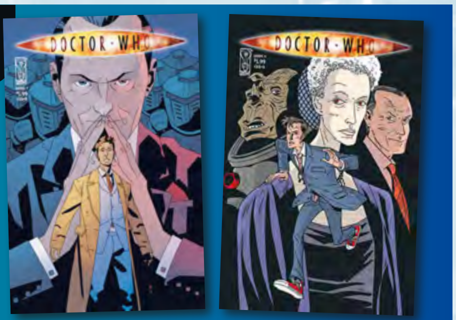
26m 53s Finch goes to his office to tell his fellow Krillitanes to get the children inside and seal the school. At which point, we see a puffed-up brown paper bag on the table, in front of Mr Wagner... the contents of which were explained in the earlier part of this scene but cut for timing reasons. As recorded, the scene opened with the dinner lady offering Wagner a vac-pack rat,

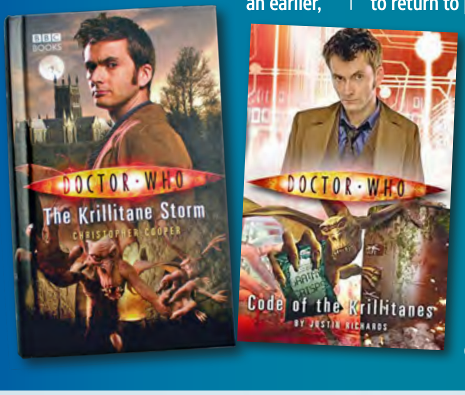
BAT MEN RETURNS

Following the events of *School Reunion*, the Tenth Doctor re-encountered the Krillitanes on a number of other occasions.

In Christopher Cooper's BBC Books novel *The Krillitane Storm* (2009; also released as an audiobook narrated by Will Thorp), the Doctor discovered Krillitanes in mediaeval Worcester, where – at an earlier, longer-necked point in their evolution – they were being farmed for their oil. In Justin Richards' Quick Reads novel *Code of the Krillitanes* (2010), the Doctor found the creatures up to familiar tricks in contemporary London – flogging 'Brainy Crisps'. Surprisingly, Mr Finch appeared to return to prosecute the Doctor on behalf of the Shadow Proclamation in writer Tony Lee and artist Matthew Smith's IDW Publishing comic strip serial *Fugitive* (*Doctor Who* issues 3 to 6, 2009) – although here, 'Finch' turned out to be a shape-shifter manipulating the Krillitanes for his own ends.

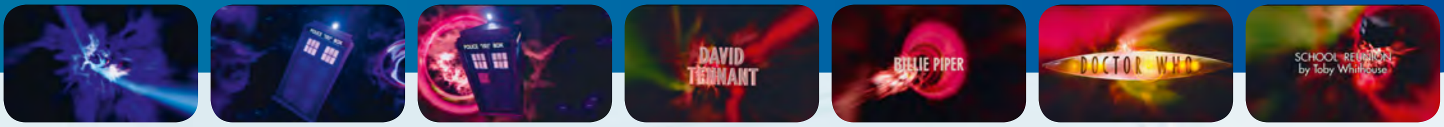
Finally, a single Krillitane was found in a gingerbread house in *The Gingerbread Trap*, a reimagining of Hansel and Gretel included in Justin Richards' anthology of *Time Lord Fairy Tales* (Penguin Books, 2015; also released as an audiobook narrated by Samuel Anderson).





Left: BBC books *The Krillitane Storm* (2009) and *Code of the Krillitanes* (2010) featured new encounters between the Tenth Doctor and the shape-shifting aliens.

Above: The Krillitanes also featured in Issue 5 (alternative cover B) and 6 (cover A) of IDW Publishing's comic book *Doctor Who*.



by the tail, from a biscuit box... which Wagner refused: "I'm trying to cut down on processed stuff. I've gone organic." Whereupon something living began to move about inside the paper bag...

The dinner lady didn't blame him: "I'm getting sick of these... is there any of that kid left from yesterday?" Meaning poor Nina, we presume; or maybe Milo? No, replied Wagner: "Check the fridge, I think there's a bit of that Ofsted inspector behind my Yakult." (This was another of the deleted scenes incorporated into the DVD release.)

The Krillitanes are using their oil to make the kids clever enough to crack the Skasis Paradigm, realises the Doctor – an equation to give them control over time and space and matter...

31m 34s Finch tempts the Doctor with a partnership. As originally conceived by Toby Whithouse, Finch's wings began to unfurl as he approached, until he was "standing over them like a huge, kind of evil angel". Practical considerations caused Finch's wings to be clipped. In her commentary, Helen Raynor recalled "long, awkward conversations about, if he's got wings... did they bust through his shirt like the Incredible Hulk?"

33m 22s Wagner and the other Krillitanes have dropped their illusory human forms to go after the Doctor and friends. The Krillitanes may have been entirely computer-generated creations, but their appearance was partly modelled on the stop-motion Harpies created by the legendary Ray Harryhausen for the 1963 movie *Jason and the Argonauts*. Which is worth looking at, not least because those two winged Harpies are sent by Zeus to torment the blind King Phineus... played by Second Doctor Patrick Troughton.

34m 16s In the canteen, K9 (voiced by John Leeson) blasts the attacking Krillitanes... but when last we saw K9, he was still in the back seat of Sarah's car after Mickey drove it through the doors of the school. So how did he get out? And who replaced his right-hand side panel? Because the last we knew, his innards were still completely exposed...

FURTHER INFO

DVD/BLU-RAY
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THE TENTH DOCTOR 2005-2010
DOCTOR WHO
THE COMPLETE SECOND SERIES

35m 58s Having realised that the Krillitanes' own oil has become toxic to them, the Doctor orders Rose, Sarah and Kenny "out the back door" while he stays in the kitchen with K9. The three of them will indeed make it into the playground, seemingly without difficulty – but how? Because at **28m 24s**, we saw Finch initiate a 'security override' to "close the school", covering no less than 11 exits. So why should the back door from the kitchens have been exempt?

> "Check the fridge, I think there's a bit of that Ofsted inspector behind my Yakult."
>
> MR WAGNER

36m 25s As instructed, Mickey has literally "unplugged" the pupils – cutting the power to their computers. But one moment the children (including Melissa) are all wearing headphones; the next, their headphones have vanished...

36m 58s As K9 describes how he intends to blast the oil barrels and sacrifice himself, his visual sensor flashes in time with his speech, Dalek-fashion – a gimmick dropped after recording of the kitchen scenes (which were the first to feature K9).

Opposite page top: A Krillitane attacks!
Left: The Doctor and Sarah say goodbye...
Above right: ... and she leaves with a new version of K9 in tow.

The Doctor exits – and when the Krillitanes arrive, K9 blasts the barrels, showering them in oil. They combust... and the school blows up.

39m 03s Later, the Doctor invites Sarah inside his TARDIS, stationed in a pretty park. The original plan was to record this closing scene at a part-demolished British Telecom building, to give the impression that the TARDIS was the only object left standing in the ashen remains of the school...

40m 30s With the Doctor having agreed to let Mickey join his crew, Sarah senses it's time to leave. As scripted, she told the Doctor: "Got to get the train, since you blew up my car. I'd forgotten how much it costs being around you."

41m 41s Outside: "Oh, it's not goodbye," the Doctor tells Sarah. And he's not wrong; they'll meet again in *The Stolen Earth/Journey's End* (2008), in the *Sarah Jane Adventures* story *The Wedding of Sarah Jane Smith* (2009), in *The End of Time: Part Two* (2010) and finally in *The Sarah Jane Adventures: Death of the Doctor* (2010).

42m 19s The TARDIS dematerialises but a rebuilt K9 stands in its place... whereas early drafts of the story had left K9 destroyed, to the dismay of his creators Bob Baker and Dave Martin. Ironically, whereas the 'rusted' K9 prop had been specially made for *School Reunion*, the 'replacement model' was the 1977 original.

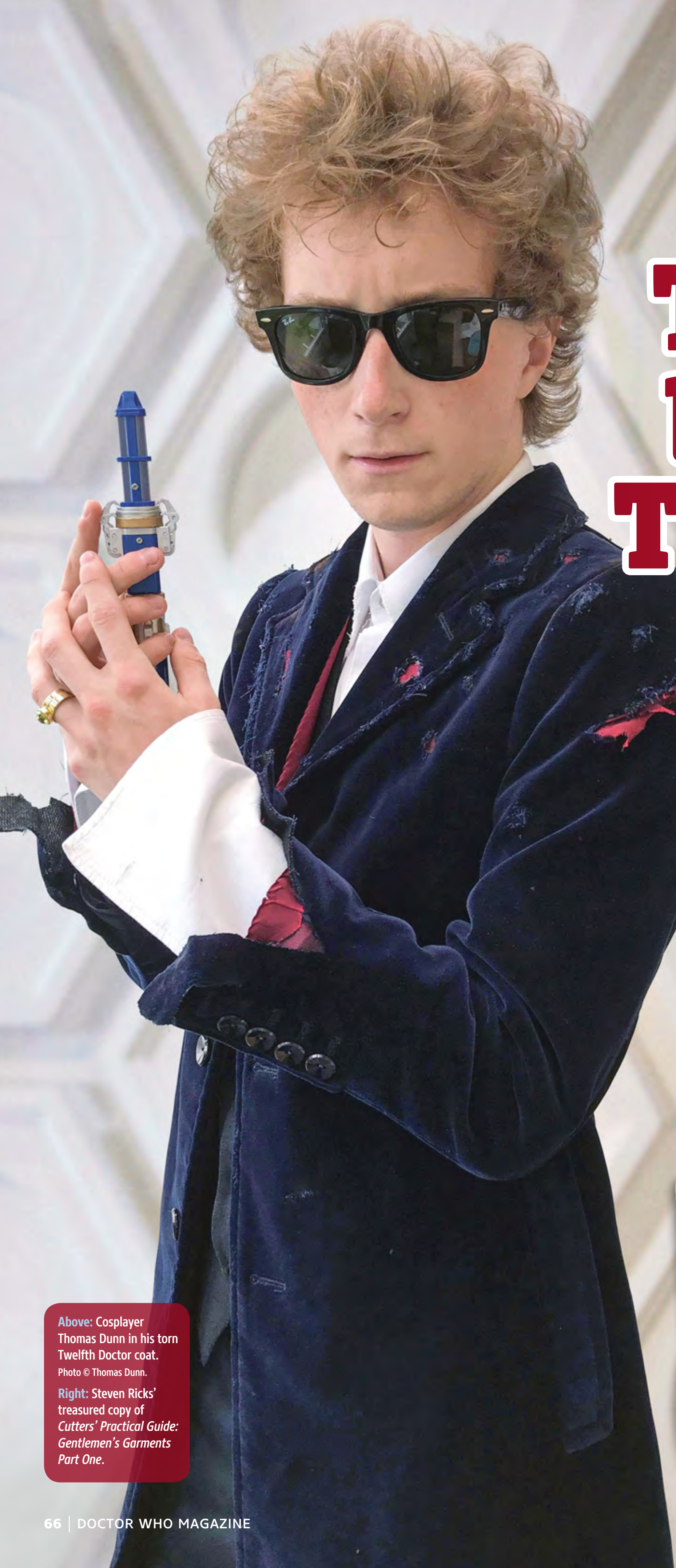
42m 47s And so Sarah and K9 head off through the sun-dappled park, into the spin-off series *The Sarah Jane Adventures*... blissfully unaware that *someone* in a bright yellow top is spying on them, through the trees in the top-right corner of the screen! Undercover Torchwood agent? Got to be. **DWM**

COSPLAY

The Twelfth Doctor's Torn Coat

It's possible to cosplay the Twelfth Doctor's distressed outfit with screen-accurate results. But it requires high levels of skill and dedication...

Feature by **STEVEN RICKS**

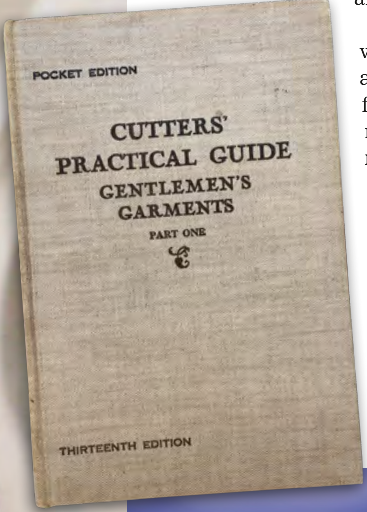


Cosplay means different things to different people. For some, a trip to their local charity shop could turn up a tweed jacket, a bow tie and, if you're lucky, even a fez.

For many, however, a second-hand tweed doesn't quite cut the mustard; nothing short of a bespoke tailored jacket made from the exact cloth will do. This sort of commitment can be an expensive business.

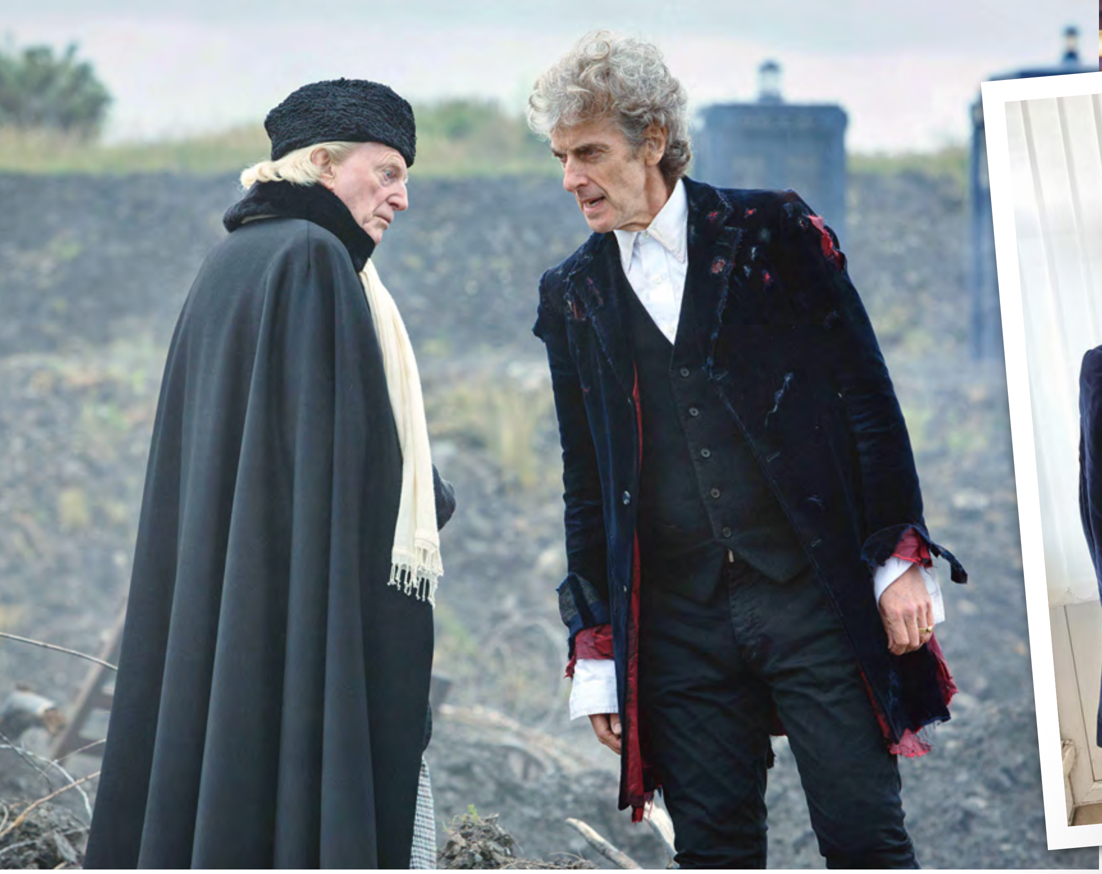
For me, it all started with my desire to own a Tenth Doctor coat. After finding nothing that met my standards, I set about making my own. From there I turned a hobby into a small business; I've been making 'classic' and 'new series' coats for just over ten years now.

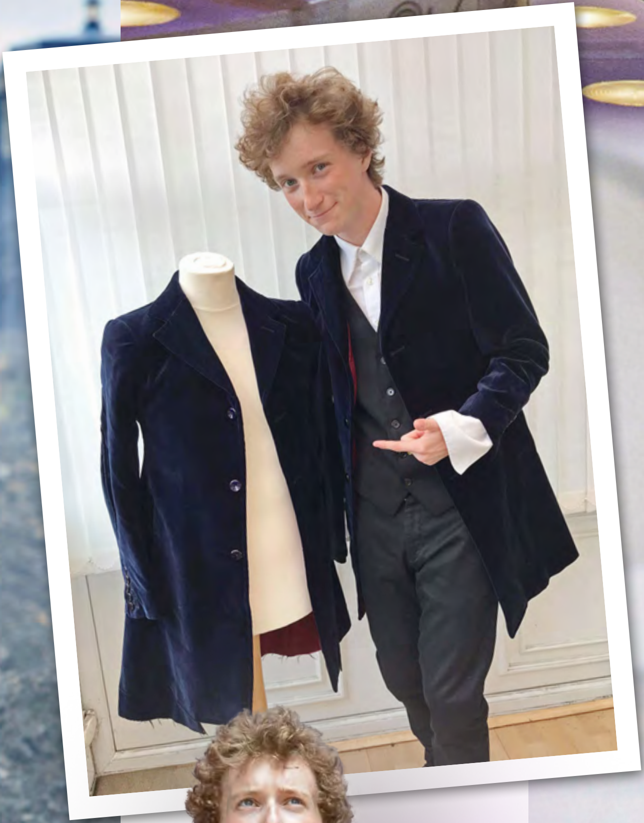
I like to think a lot of the Doctor's wardrobe is Edwardian in inspiration, so one of my favourite starting points



Above: Cosplayer Thomas Dunn in his torn Twelfth Doctor coat. Photo © Thomas Dunn.

Right: Steven Ricks' treasured copy of *Cutters' Practical Guide: Gentlemen's Garments Part One.*





is a classic lounge jacket block, taken from a tailoring book dating back to the turn of the last century. A block is pattern-stripped to only its essential seams in order to give the best fit for your body shape. Once this is perfected, it's possible to create a variety of designs and cuts.

From my basic block I've developed the Tenth Doctor's suit, the tweed jackets worn by his successor, and more recently the three-quarter length coats of the Twelfth Doctor's era. All these adaptations are purely down to style-line changes, such as the roll of the lapel or the length of a hem, combined with subtle revisions to the structural seams, or by turning a dart to a seam and vice versa. This is how most commercial garments are created.

> **"It seemed such a special project – commissioning a coat with the added extra of intricate distressing and thrashing."** THOMAS DUNN

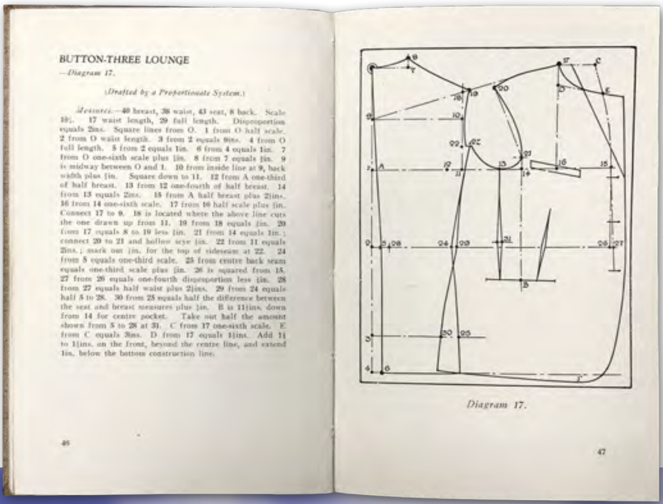
Recently I had a rather unusual commission from Thomas Dunn, a regular client of mine who wanted to create a very episode-specific look – the tattered navy velvet coat seen in *Twice Upon a Time*. This is a coat that reappears in the first episode of the new series.

"When I first saw Peter Capaldi in the destroyed velvet coat, I knew I had to have one," says Thomas. "It seemed such a special project – commissioning a coat but with the added extra of making it one of a kind with the intricate distressing and thrashing that had occurred in the Cybermen explosion."

This was very much a commission of two parts. First: making a screen-accurate coat from the authentic fabrics and materials. Then, tearing it to tatters, or 'breaking it down' as it's called in the film business. It's a matter of going that extra mile towards ultimate screen accuracy.

This wasn't the first time I'd been asked to put a costume through this process, having worked on Sky One's 2015 adaptation of *Fungus the Bogeyman*. So I'm not precious about seeing my work distressed or nearly destroyed as part of its journey from a plain tailored coat to an aged and lived-in garment that helps tell a character's back-story.

The cut of the Twelfth Doctor's coats is fundamentally simple →



BUTTON-THREE LOUNGE
—*Diagram 17.*

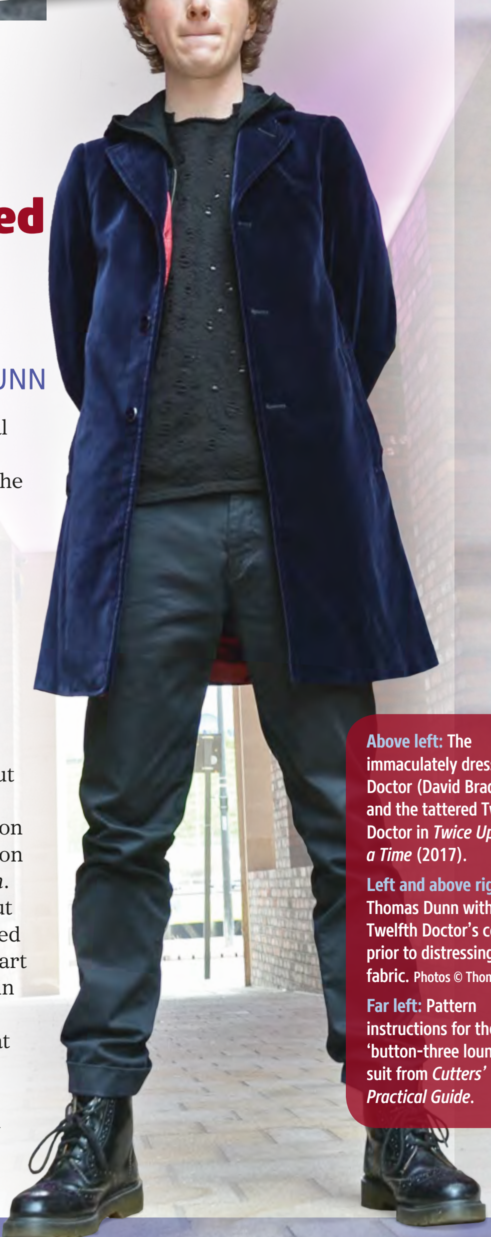
(*Drafted by a Proportionate System.*)

Measures.—40 breast, 38 waist, 43 seat, 8 back. Scale 19[illegible]. 17 waist length, 29 full length. Disproportion equals 2ins. Square lines from O. 1 from O half scale. 2 from O waist length. 3 from 2 equals 9ins. 4 from O full length. 5 from 2 equals 1in. 6 from 4 equals 1in. 7 from O one-sixth scale plus [illegible]in. 8 from 7 equals [illegible]in. 9 is midway between O and 1. 10 from inside line at 9, back width plus [illegible]in. Square down to 11. 12 from A one-third of half breast. 13 from 12 one-fourth of half breast. 14 from 13 equals 2ins. 15 from A half breast plus 2[illegible]ins. 16 from 14 one-sixth scale. 17 from 16 half scale plus [illegible]in. Connect 17 to 9. 18 is located where the above line cuts the one drawn up from 11. 19 from 18 equals [illegible]in. 20 from 17 equals 8 to 10 less [illegible]in. 21 from 14 equals 1in.; connect 20 to 21 and hollow scye [illegible]in. 22 from 11 equals 2ins.; mark out [illegible]in. for the top of sideseam at 22. 24 from 5 equals one-third scale. 25 from centre back seam equals one-third scale plus [illegible]in. 26 is squared from 15. 27 from 26 equals one-fourth disproportion less [illegible]in. 28 from 27 equals half waist plus 2[illegible]ins. 29 from 24 equals half 5 to 28. 30 from 25 equals half the difference between the seat and breast measures plus [illegible]in. B is 11[illegible]ins. down from 14 for centre pocket. Take out half the amount shown from 5 to 28 at 31. C from 17 one-sixth scale. E from C equals 3ins. D from 17 equals 1[illegible]ins. Add 1[illegible] to 1[illegible]ins. on the front, beyond the centre line, and extend 1in. below the bottom construction line.

46

Diagram 17.

47

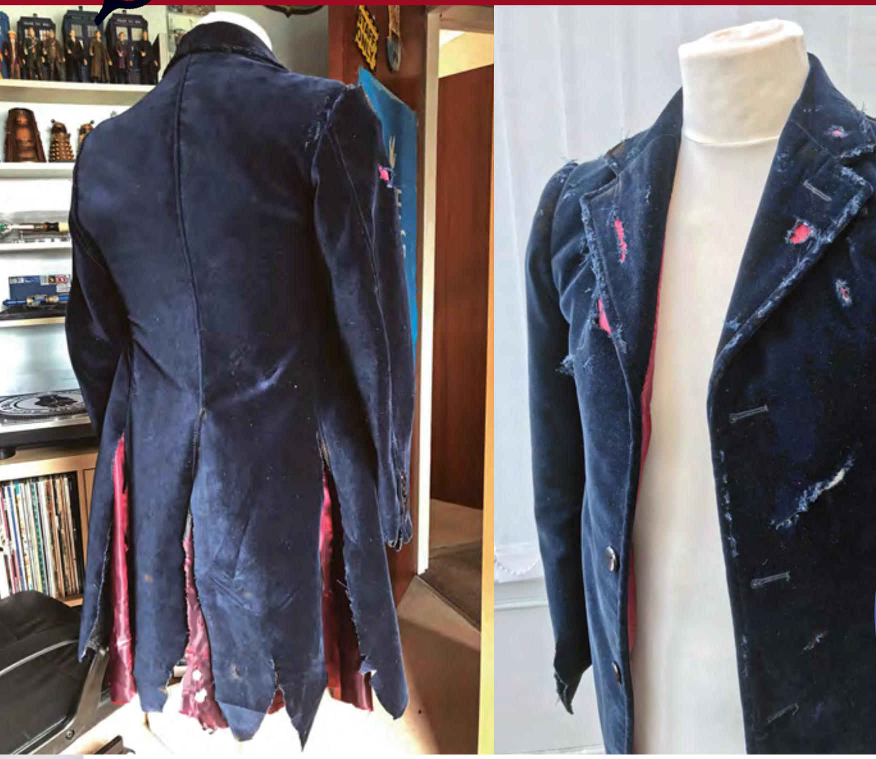


Above left: The immaculately dressed First Doctor (David Bradley) and the tattered Twelfth Doctor in *Twice Upon a Time* (2017).

Left and above right: Thomas Dunn with his Twelfth Doctor's coat, prior to distressing the fabric. Photos © Thomas Dunn.

Far left: Pattern instructions for the 'button-three lounge' suit from *Cutters' Practical Guide*.

COSPLAY The Twelfth Doctor's Torn Coat



→ and, in the case of the velvet versions, quite elegant. They're around 36 inches from nape to hem, with the body made from two panels and the seam above the pocket becoming a dart to create a fitted shape to the natural waist. Below this is a hand-warmer pocket in an off-vertical position. The construction of this is not dissimilar to a classic breast pocket, turned through 90 degrees. The collar and lapels are a classic three-button cut. All structural seams of the body are flat-felled, along with the back of the sleeve. The sleeve itself is a slim cut with a traditional functioning five-button cuff.

The key thing, however, is the choice of fabrics. In a conscious nod to Jon Pertwee's Third Doctor, costume designer Ray Holman introduced a deep burgundy velvet coat during the 2015 series. These were developed further, with Hayley Nebauer adding a black colourway in *The Return of Doctor Mysterio* (2016) and *Knock Knock* (2017), then a navy version from *World Enough and Time* (2017) onwards. All these velvets were sourced from Holland & Sherry of London's Savile Row, with a price tag to match.

The lining is an equally premium cloth from W Bills, which supplied tweeds and cashmere fabric for most of Matt Smith's costumes as well as the navy material for Peter Capaldi's crombie-style coats at the beginning of his era. The buttons used were a genuine vintage, found at The Cloth House on Soho's Berwick Street. This shop was a favourite of Hayley Nebauer, also yielding the black linen for the coat first seen in *Extremis* (2017) and the buttons on Capaldi's blue-lined frock coat.

When making the coat for Thomas, I studied publicity stills and realised the distressing involved a considerable amount of artistic license. Being a tailor, it dawned on me that several of the rips and tears revealed lining under areas where there'd be either interfacing or the back of velvet cloth – for example, under the lapels and collar. I therefore gave Thomas a head start by concealing an extra layer of lining fabric under these areas and double-lining the sleeves with a secondary layer of cloth facing outwards. This way, when he excavated the velvet away, the correct side of lining would be exposed.

Forward planning is a must if you're attempting a breakdown on a garment. For this job, Thomas, working with his friend Taro O'Halloran, gathered together a pile of reference photos. They kept referring back to them throughout the distressing, so they didn't get lost along the way.

"Once you've compiled your reference photos draw a few sketches," Thomas advises. "My awesome friend Taro actually drew a mock-up of the distressing areas and what's actually going on there." Thomas even quizzed Hayley Nebauer about the techniques used to distress the original coat. "She told me the vast majority of the tears and fraying were done with a sharp surgical scalpel by hand," he explains. "A technique that takes hours! And oh boy, it did." (It should go without saying that scalpels can be dangerous in the wrong hands, so don't try this at home unless you're confident you know what you're doing.)

On top of all that, the coat was subjected to a machine sander, and distressed by hand in various areas. As if that wasn't enough, a blowtorch was used to singe exposed fabric and give the top of the coat a browner, burned look. Finally, a light splash of acrylic paint was used to enhance the cuts and gashes.

Another word of warning at this point – the use of a blowtorch carries risks and requires extreme care. It's only for the experienced, and even then such work should be conducted outside or in a well-ventilated room; fumes from burning cloth can potentially be toxic.

Thomas started with distressing the back of the coat – if things didn't go exactly to plan, it wouldn't show too much and he could learn from his mistakes. The hem of the coat had to be torn to shreds, so I'd left it unsewn with an

HOLLAND & SHERRY
187903
380gm 12oz
100% Cotton
150cm Wide
Harrisons of Edinburgh
T505
53% Viscose 47% Acetate

Top left: The back and front of the battered coat. Photo © Thomas Dunn.

Top inset: Discarded fragments of material. Photo © Thomas Dunn.

Left: Fabric swatches of the velvet and the lining used to make the coat.

Right: Thomas meets Peter Capaldi. Photo © Thomas Dunn.

Costume Drama

The tattered coat in *Twice Upon a Time* isn't the first instance of the Doctor's costume being broken down in the name of a plot.

The final scenes of 1984's *The Caves of Androzani* see the Fifth Doctor's beige frock coat stained with mud and dirt as he struggles to saves the life of his companion, Peri.

In *The Trial of a Time Lord* (1986), the Sixth Doctor's multi-coloured frock coat also got the mud treatment, but this time the entire costume was subject to an on-screen trashing during his tussle with the Valeyard in the Matrix. To complete this complex sequence – which concludes with the Doctor's return to a pristine state – all three copies of the costume were used, badly damaging them in the process. To this day each still bears the marks.

Another costume wounded in action was the Tenth Doctor's suit, when the Master hit him with a lightning bolt in *The End of Time* (2009-10). To achieve the right look, costume designer Louise Page painstakingly burnt and singed the front of the suit, creating an impressive circular impact scar.

When the newly regenerated Eleventh Doctor unexpectedly found himself steering the TARDIS, he was seen wearing his predecessor's battered costume. David Tennant had personally chosen to wear a one-off tie for his regeneration and when it emerged it would need to be damaged for *The Eleventh Hour* (2010), copies had to be hastily made to be specially broken down.

> **"When I found out Peter Capaldi was coming to the London Film & Comic Con I knew I had to wear this costume."** THOMAS DUNN

extra couple of inches of cloth to give him as much freedom as possible.

"I thought it was going to be a breeze," says Thomas, "but I was wrong. My initial belief was that cuts had been made up both the left and right seam, and lining was showing through them. But I later realised they'd been cut in a triangle towards the top point, physically removing bits of coat, adding more flare and allowing the lining to show through the gaps. So this section needed a few revisits, then an overall battering, weathering, burning – the usual!"

After Thomas had gone at the lapels with a scalpel, opened the coat with rips and tears, highlighted the tears with the paint, and hit the shoulder seams and other general areas with the blowtorch, the coat began to look the part.

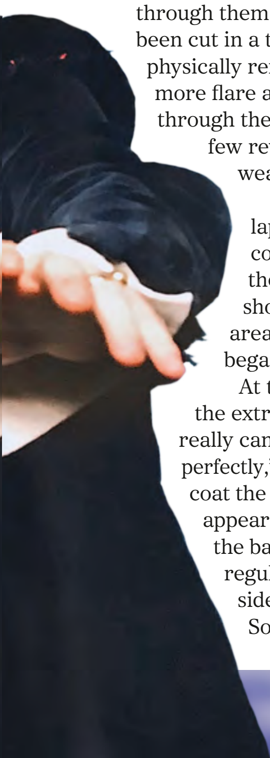
At this point Thomas found that the extra layers of lining I'd inserted really came into their own. "This worked perfectly," he explains. "When I cut into the coat the lining was exposed and in turn appeared as it did in the show. Showing the back of the lining from the way it regularly faces would show the wrong side and appear darker, almost grey. So it's got to be inserted lining."

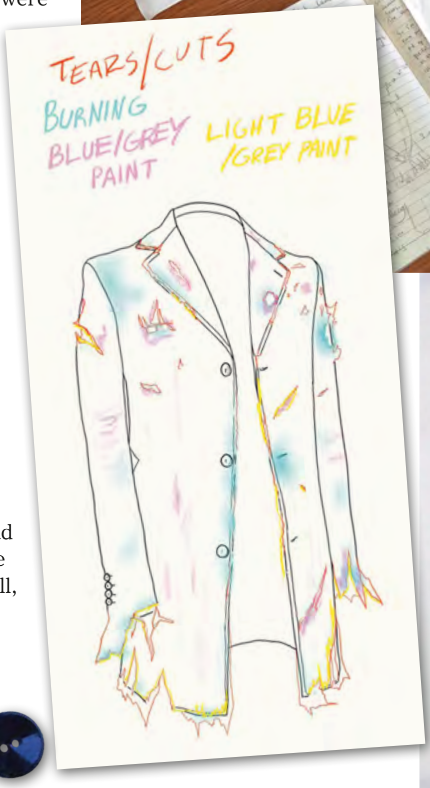
The sleeves were a particularly tricky area. Thomas wanted to achieve maximum accuracy but at the same time didn't want to wreck the lining, causing it to fall down too low inside the sleeve. Nor did he want to damage the buttons, or make the sleeves themselves sag too much.

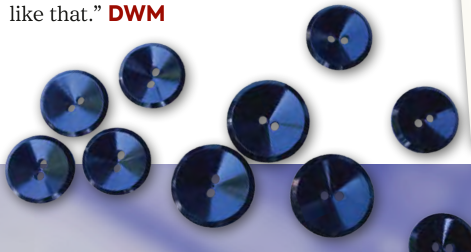
On the original coat the velvet had been separated from the lining then folded outwards. On both sleeves the area with the buttons had been left alone, with the majority of damage applied around the front. So scissors were used to the cut the sleeves, which were then frayed with sandpaper and burnt along the edges with the blowtorch. "I loved how the sleeves looked when they were done," says Thomas. "They remind me of Jon Pertwee's flared cuffs!"

Then Thomas went further, having noticed the inside edge of the lining was discoloured and stained. "I gave my lining a light application with the black acrylic," he says. "I didn't want to make it too obvious in case it distracted from the overall look. On top of this, a light grey and blue feathering or dry brushing over the holes and gashes really made them pop."

As if by magic – after hours of careful slashing, cutting, snipping and burning – Thomas had his own version of the coat seen in *Twice Upon a Time* and *The Woman Who Fell to Earth*. "It's been an incredible journey," he concludes. "When I found out Peter Capaldi was coming to the London Film & Comic Con I knew I had to wear this costume to meet him. To have him say the costume looked 'perfect' – well, as a cosplayer there's just no praise quite like that." **DWM**







Top right: The Doctor (Matt Smith) wearing damaged clothes in *The Eleventh Hour* (2010).

Top inset: The Sixth Doctor (Colin Baker) is dragged beneath the ground in Part Thirteen of *The Trial of a Time Lord* (1986).

Above: Reference material for the torn coat. Photo © Thomas Dunn.

Left: A preparatory sketch. Photo © Taro O'Halloran.

Far left: The correct buttons for the Twelfth Doctor's coat.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

The latest audio adventures include a quartet of Eleventh Doctor chronicles, a Seventh Doctor spy thriller and a return to Coal Hill...

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

Reviewed this issue

- ***The Eleventh Doctor Chronicles*** (featuring the Eleventh Doctor, Amy, Clara, Kazran Sardick and Dorium Maldovar)
  RRP £23 (CD), £20 (download)
- ***Red Planets*** (featuring the Seventh Doctor, Mel and Ace)
  RRP £14.99 (CD), £12.99 (download)
- ***Class*: Volumes One and Two**
  RRP £20 (CD), £15 (download) each

Available from bigfinish.com

There are few corners of the *Doctor Who* universe Big Finish hasn't mapped over the past two decades. Who in 1999 would have guessed, for example, that the fledgling audio company would one day count the likes of Tom Baker, David Warner and Sirs Derek Jacobi and John Hurt among its rep company? To say nothing of future stars like David Tennant, Alex Kingston, Billie Piper, Nicola Walker and Sheridan Smith.

But there are still a few gaps to be filled and, as we know, *Doctor Who* fans abhor a vacuum. In the case of the Eleventh Doctor, the crack in our collections looks unlikely to be closed by the original cast any time soon, the class of 2010-13 having gone on to quite extraordinary post-TARDIS success.

By the time you read this, Matt Smith may well be the owner of an Emmy Award for his celebrated stint in *The Crown*, while Jenna Coleman continues her reign over Sunday nights in ITV's *Victoria*. Across the – ahem – pond, Arthur Darvill has graduated from time traveller to Time Master in *DC's Legends of Tomorrow*, and there's a case to be made for Hollywood hot property Karen Gillan being the most successful *Who* graduate in the show's 55-year history.

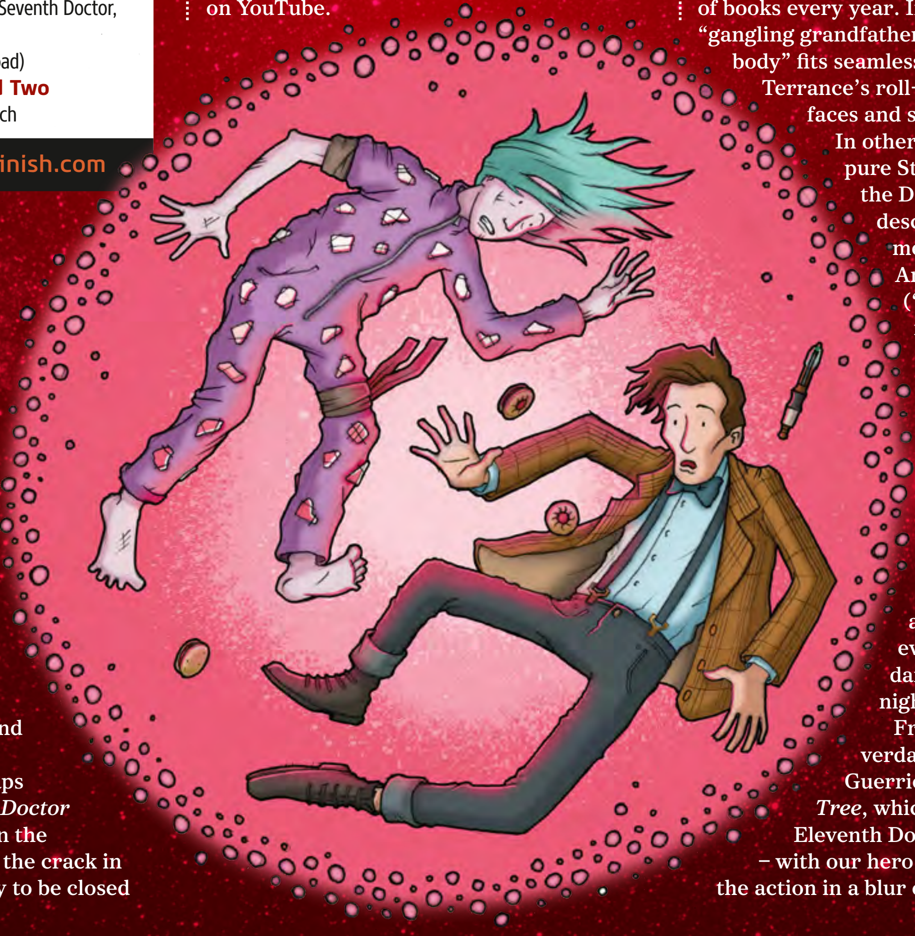
Step forward, then, Big Finish wunderkind Jacob Dudman. Having already given us his (impressive, but arguably superfluous) Tenth Doctor, the young actor and impressionist is on even firmer ground as his successor, in whose guise he first came to attention on YouTube.

BBC
DOCTOR WHO
FOUR STORIES FROM THE ELEVENTH DOCTOR'S ERA
NARRATED BY JACOB DUDMAN
THE ELEVENTH DOCTOR CHRONICLES
BY AK BENEDICT • SIMON GUERRIER • ROY GILL • ALICE CAVENDER
FEATURING DANNY HORN AND SIMON FISHER-BECKER

AK Benedict, whose murder mystery *The Calendar Man* opens this quartet of *Eleventh Doctor Chronicles*, also succeeds in capturing the essence of Smith's Doctor. One of the advantages of the narrated format is the chance it offers writers to imagine how Terrance Dicks might have described modern *Doctor Who* had he still been churning out a junior lending library's worth of books every year. In this case, Benedict's "gangling grandfather in a young man's body" fits seamlessly alongside Uncle Terrance's roll-call of pleasant, open faces and shocks of white hair.

In other ways, the story is pure Steven Moffat, from the Doctor's JM Barrie-ish description of the misty, metallic world he and Amy have arrived on ("five cycles north of never, east of where we began") to the high-concept 'monster', a childhood bogeyman turned very real killer who requires his victims to literally sign away their lives. Even the unsettling ticking and tocking that accompanies the villain's every move through the dank fog is classic Moffat nightmare fuel.

From cities of steel to the verdant Sylvania of Simon Guerrier's *The Top of the Tree*, which begins – as so many Eleventh Doctor stories are wont to – with our hero literally tumbling into the action in a blur of flailing limbs.



Joining him on his trip is the young Kazran Sardick (from the 2010 story *A Christmas Carol*), enjoying one of his annual festive jaunts in the TARDIS. Or at least he would be, if the TARDIS hadn't just disappeared into oily darkness at the bottom of a giant tree. High in the branches above, human colonists have built their nests, living a perilous existence trapped between acid rain and swarming insects above and the inexorably rising sap below.

This crawling, thrumming, droning world of earwigs and centipedes and dragonflies is exotic enough – think *Avatar* meets *Tree Fu Tom* – but the real wonder is still to come, as the Doctor and Kazran push through the green roof of this magic faraway tree to find the canopy of leaves replaced by a canopy of stars. At which point it becomes clear that this isn't a world at all; it's a giant, planet-sized tree floating in space.

Danny Horn slips back into the role of Kazran with ease. To Kazran, the Doctor remains part father figure, part Santa Claus. And given that, for him, the story takes place on Christmas Eve, I suppose there's something highly poetic about finding not just one, but a whole galaxy full of stars on top of the tree.

Right: Mel (Bonnie Langford) and Ace (Sophie Aldred) in *Dragonfire* (1987), their first adventure together.

Below: The larger-than-life figure of Dorium Maldovar (Simon Fisher-Becker) in *A Good Man Goes to War* (2011).

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY, SOPHIE ALDRED AND BONNIE LANGFORD
RED PLANETS
BY UNA McCORMACK

> Simon Fisher-Becker's Dorium plays the straight man to the Doctor's goofy clown.

The Doctor makes *another* of his trademark dramatic entrances in *The Light Keepers*, this time crashing the TARDIS into the licensed premises of one Dorium Maldovar, aka the blue fella who lost his head – or was it his body? – in the 2011 series.

Faced with a hefty bar bill, the Time Lord agrees to help Dorium solve a mystery: namely, why the so-called 'Beacon People' keep digging up his shuttle park to get materials for their precious lighthouse.

Plot-wise, Roy Gill's tale is a lightweight affair. This slice of no-nonsense space opera, complete with a flying hovercar, sees the Doctor shinning up a massive vertical structure for the second story in a row.

But these shenanigans are really just a framing device for a series of enjoyable back-and-forths between the two leads, with Simon Fisher-Becker's Dorium playing the exasperated straight man to the Doctor's goofy clown. "You're a ludicrous person, Doctor," he sighs at one point. "It's the best thing to be," counters our man. "It's people who are serious all the time that you have to watch out for." Quoted for truth.

Of all the *Doctor Who* question marks waiting to be resolved, surely there are few more tantalising – to certain sections of the audience at least – than how Clara Oswald came to discover that Jane Austen was (strictly among ourselves) a phenomenal kisser. The answer, when it arrives in *False Coronets*, turns out to be more complicated and less scandalising than it might first appear. It's still a full-on wet snog, though – no chaste peck on the cheek here.

Contrary to what the Twelfth Doctor once surmised, Alice Cavender's story doesn't involve Regency England's most celebrated author and her impossible new friend going on holiday together and getting kidnapped by the Boggons before forming a band and meeting Buddy Holly. Instead, the script serves as a witty Austen pastiche, set in a world of balls and carriages and suitors, with the author cast in the role of one of her own literary heroines. Nathalie Buscombe, who is excellent, admits basically playing her as Lizzie Bennet.

Of course, it doesn't stick *entirely* to the Jane Austen playbook – unless I missed the bit in *Pride and Prejudice* where a rogue alien on her gap year uses unlicensed brain manipulation technology to rewrite Earth history. But there's certainly as much to interest Janeites (as Austen's aficionados like to be called) as *Doctor Who* fans.

Throughout, the dashing young Mr Dudman proves himself an excellent prospect, hopping nimbly between narration duties and a whole cast of characters, young and old, male and female, human and, er, otherwise. As for his Eleventh Doctor, all childlike wonder and gangling awkwardness – perhaps the best tribute I can pay is that at no point during these four stories did I ever picture anyone other than Matt Smith in my head.

Una McCormack has one heck of a work ethic, turning out books, novellas, short stories and scripts – a *Doctor Who* tie-in here, a *Star Trek* bestseller there – like a one-woman ideas factory. And when she's not writing, she's reading and watching, as evidenced by *Red Planets*, a terrific Seventh Doctor adventure that draws on influences as diverse as John Le Carré, pre-Christian Slavic religion and 1970s *Doctor Who* to create something entirely cohesive and new.

On one level, it's an exciting Cold War spy thriller – minus the actual Cold War, this being set in an alternative timeline in which the Queen has long abdicated and Britain is now part of the International Communist Republic of Mokoshia. On another, it plays like a love letter to early Jon Pertwee serials such as *Inferno* and *The Ambassadors of Death*, →

→ with the added grit of Virgin's 1990s *New Adventures* novels.

While Ace handles the *Spy Who Came in from the Cold* stuff in 1960s Berlin (and this is very much set in the shabby, down-at-heel world of George Smiley, as distinct from the hi-tech thrills of James Bond), the Doctor and Mel are in 2017 London, where the latter's lusty rendition of *The Internationale* suggests it's not just her hair that's red. Meanwhile, the commander of the Republic's first Mars mission is nearing the surface of the red planet – only to find that someone may have got there first...

As well as giving Bonnie Langford and, in particular, Sophie Aldred plenty to do, the script plays to Sylvester McCoy's strengths as the Doctor, not least in his cat-and-mouse confrontations with the secret police, where he's all wily cunning and brooding mystery. That said, I do wish his directors would give him some notes about those rolled Rs, particularly in a script that requires him to wax lyrical about the Rrrrrrrussian Rrrrrrrevolution...

Finally this issue, who could possibly resist a trip back to Coal Hill School, 1963, where all this brilliant madness started in the first place?

The *Doctor Who* team of 1988 certainly couldn't when they returned to the scene for the classic Silver Jubilee adventure *Remembrance of the Daleks*. And now, 30 years on from *that* – at the risk of getting trapped in a recursive occlusion of ever-looping nostalgia – Sophie Aldred's Ace is back to tie up a bit of unfinished business from her previous bit of unfinished business.

Right: The pupils of Coal Hill Academy in the *Class* episode *Detained* (2016).

Bottom: The Doctor (Tom Baker) is infected in Part Three of *The Invisible Enemy* (1977).

THE AUDIO ADVENTURES • VOLUME ONE
CLASS
DOCTOR WHO

THE AUDIO ADVENTURES • VOLUME TWO
CLASS
DOCTOR WHO

> To the uninitiated, the good-looking kids from *Class* seem a lifetime away from the teatime adventures of the Seventh Doctor.

Except, of course, the crumbling Victorian school she knew is now the shiny new Coal Hill Academy, location for BBC Three's short-lived 2016 spin-off *Class*.

Whether Big Finish's new run of *Class* stories will find a more loyal audience than the TV show remains to be seen. But if anything's going to tempt you to give it as go, it's surely Guy Adams' *In Remembrance*, in which the fabulous Katherine Kelly, as alien ice queen science teacher Miss Quill, goes eyeball-to-eyeball with both Ace and a Dalek, in a sequel to one of *Doctor Who*'s all-time greats.

To the uninitiated, the Hollister-wearing, Uber-hailing, impossibly good-looking kids from *Class* might seem a lifetime away from the teatime adventures of the Seventh Doctor and Group Captain 'Chunky' Gilmore, and even further removed from Barbara Wright and Ian Chesterton's world of chalk dust and transistor radios. So it's lovely to be reminded that, in reality, they're all compass points on the same, ever-expanding map. **DWM**

Talking Book

The Invisible Enemy
(Featuring the Fourth Doctor, Leela and K9)
Written by Terrance Dicks
Read by John Leeson **RRP** £20 (CD)

Available from BBC Audio

It's fair to say that on television, 1977's *The Invisible Enemy* (written by Bob Baker and Dave Martin) over-extended *Doctor Who*'s then-meagre resources, reinforcing its reputation as a bit of duffer. It isn't, and the quality of the story and ambition of all concerned is shown in Terrance Dicks' pacey novelisation that's now been given the audiobook treatment.

An intelligent space virus begins to spread its malign influence, first taking over the crew of a space vessel and then the Doctor. As the Nucleus incubates within the Doctor's mind, a desperate battle takes place on the asteroid base of the Bi-Al Foundation. Assisted by Professor Marius and his robot computer K9, clones of the Doctor and Leela enter the Time Lord's brain, ready to confront the Nucleus of the Swarm. Contact has been made!

The Invisible Enemy more than earns its place in *Doctor Who* history as the story that introduced K9, so it's wholly appropriate that John Leeson, the actor who gave him voice, is on duty here. He's such a good reader, giving depth and texture to a very fast book. He also voiced the Nucleus on TV, and hearing him recreate that rasping, guttural voice that drips with evil is a delicious, nostalgic thrill.

The scope of the story – spaceships, asteroid bases, gun battles, cloning and mindscapes – stretched a TV budget to breaking point, but the novel has no such concerns. Although far from Dicks' greatest work, this is a thumpingly good adaptation that gets on with the job in hand. The richness of incident and environment in the story is enhanced with great special effects – there are lots of crackles, bangs and flashes – and unsettling music cues.

BBC
DOCTOR WHO
AND THE INVISIBLE ENEMY
TERRANCE DICKS
READ BY JOHN LEESON

The Invisible Enemy is an exercise in nostalgia and excitement. It's paired with a great reader and, decades after its original release, stands up as a decent science-fiction action thriller in its own right.
MARK WRIGHT

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Competition

Your chance to win a mega prize bundle!

WIN!

This issue **Doctor Who Magazine** has a bumper prize package to give away to one lucky reader in our free-to-enter competition! See opposite page for details on how to enter. **The prize bundle includes the following:**

DOCTOR WHO: THE COLLECTION SEASON 19 BLU-RAY

All 26 episodes from Peter Davison's first series as the Fifth Doctor from 1982 have been remastered for this limited-edition, eight-disc box set. Plus there's a whole host of brand-new extras. *Doctor Who: The Collection – Season 19* will be available from 19 November, RRP £39.99.

BLU-RAY STEELBOOKS SERIES 2 AND SERIES 3

Limited-edition Blu-ray sets of the 2006 and 2007 series of *Doctor Who* featuring David Tennant as the Tenth Doctor. The releases come with special features including: *Doctor Who Confidential*, deleted scenes, outtakes, video diaries and (with the Series 2 set) art cards. The Steelbooks are available now exclusively from Amazon.

BLU-RAY STEELBOOKS SERIES 9 AND SERIES 10

Limited-edition Blu-ray box sets of the 2015 and 2017 series of *Doctor Who* (including the 2014, 2015 and 2016 Christmas Specials) featuring Peter Capaldi as the Twelfth Doctor. The sets also contain hours of special features, including documentaries and deleted scenes. They're available now, exclusively from Amazon.

TWICE UPON A TIME IN 4K ULTRA HD

4K ULTRA HD
BBC
DOCTOR WHO
TWICE UPON A TIME
2017 CHRISTMAS SPECIAL

The 2017 Christmas Special featuring David Bradley as the First Doctor alongside Peter Capaldi's Twelfth is available from this month in Ultra HD. (For UHD playback, a 4K compatible player and TV set is required.) The disc includes the *Doctor Who Extra* for *Twice Upon a Time*, *The End of an Era* featurette and the 2017 San Diego Comic-Con panel. It's available from 24 September priced £19.99.

THE ENEMY OF THE WORLD SPECIAL EDITION DVD

BBC
DOCTOR WHO
THE ENEMY OF THE WORLD
SPECIAL EDITION

Remastered episodes from the 1967-68 Second Doctor story as well as the following special features: *Treasures Lost and Found*, *Recovering the Past – The Search for The Enemy of the World*, *Remembering Deborah Watling*, audio commentaries, photo gallery and PDF scripts of all six episodes. *The Enemy of the World* Special Edition is available now via Amazon for £12.99.

THIRTEENTH DOCTOR ACTION FIGURE AND SONIC SCREWDRIVER

Out now is Character Options' highly detailed, 10" fully articulated Thirteenth Doctor figure. Also available from Character is a replica of the Doctor's sonic screwdriver, complete with lights and sound effects. The action figure (RRP £19.99) and sonic screwdriver (RRP £14.99) are both available from *character-online.com*

THE INVASION AND *THE FIVE DOCTORS* CD AND VINYL

DOCTOR WHO
DOCTOR WHO
THE INVASION

Silva Screen Records continues its release of classic *Doctor Who* soundtracks with Don Harper's score for 1968's *The Invasion* and Peter Howell's music from 1983's *The Five Doctors*. Both albums are available now on CD (£8.99) and as 12" vinyl albums (£18.99) via *silvascreen.com*

ZYGON HUNT AND *COLD VENGEANCE* CD AND VINYL

DOCTOR WHO
DOCTOR WHO
COLD VENGEANCE

Two of Big Finish's audio adventures are being released as limited editions on coloured vinyl. *Cold Vengeance*, starring David Tennant, will be available in HMV from 5 October, and *Zygon Hunt*, starring Tom Baker, will be available in Sainsbury's from 19 October, prices TBA. CDs (£10.99 each) and downloads (£8.99 each) of the stories are available now from *bigfinish.com*

In addition to the big prize, TEN lucky runners-up will each win the following:

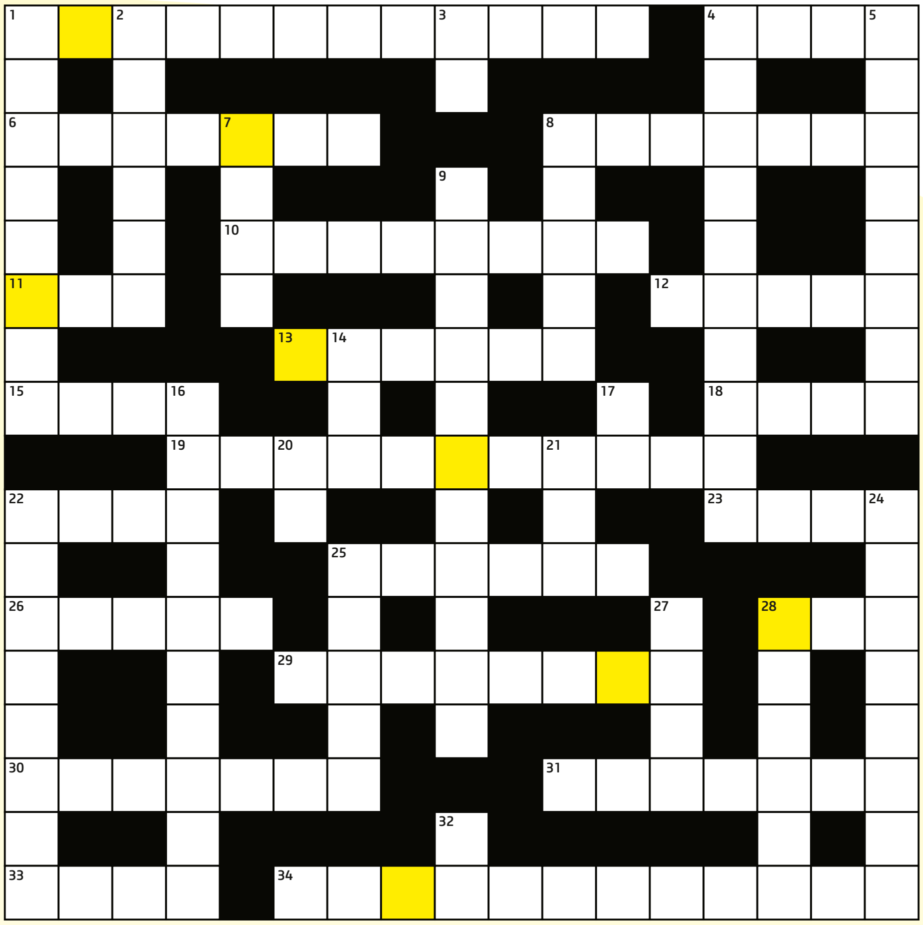
- **Silva Screen's CD soundtracks of *The Invasion* and *The Five Doctors*.**
- **CDs of Big Finish's *Zygon Hunt* and *Cold Vengeance*.**
- **Character Options' Thirteenth Doctor sonic screwdriver.**

HOW TO ENTER

To enter, complete the crossword below and rearrange the letters in the yellow squares to form the name of one of the Doctor's deadly enemies. Then visit the **DWM** website at **doctorwhomagazine.com/competitions** and follow the link. Good luck!

DWM CROSSWORD

Do you know your Marinus from your Marius? Then why not try this puzzle?



ACROSS

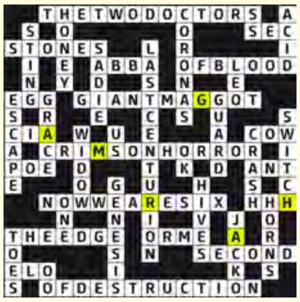
1 Composer who is writing music for the forthcoming series (5,7)
4 She was transported by the Timelash to 19th-century Scotland (4)
6 (and 24 Down) One of the writers on the new series of *Doctor Who* (7,8)
8 Sezom's home planet (7)
10 (and 25 Across) Director of a number of Third and Fourth Doctor stories (7,1,6)
11 Production code of *The Mutants* (1,1,1)
12 Samantha ____ – played Hazran in *The Doctor Falls* (5)
13 One of the writers on the new series of *Doctor Who* (2,4)
15 Pluto had six! (4)
18 *The Final* ___ – the last part of *The Celestial Toymaker* (4)
19 One of the writers on the new series of *Doctor Who* (4,7)
22 Continent visited by the First Doctor (4)
23 Roger ___ – composer who wrote music for Fourth, Fifth and Sixth Doctor stories (4)
25 See 10 Across
26 Controller of the Central European Zone (5)
28 Geologist, and part of the Bowie Base team, played by Gemma Chan (3)
29 The Doctor told Lily Arwel that the TARDIS was one of these (8)
30 Head of the Military Elite in the Kaled Bunker (7)
31 Surname of one of the Doctor's companions (7)
33 Planet visited by the British Army in the 19th century (4)
34 One of the writers on the new series of *Doctor Who* (3,9)

DOWN

1 Jake ______ – one of the Preachers who helped the Doctor, Rose and Mickey (8)
2 _____ *Death* – ninth episode of *The Daleks' Master Plan* (6)
3 *Abbrev.* Glyn Williams and Dan Schultz passed over this country's south island in *Zeus 4* (1,1)
4 One of the writers on the new series of *Doctor Who* (5,5)
5 See 8 Down
7 City visited by the First Doctor (4)
8 (and 5 Down) She played Professor Laird in *Resurrection of the Daleks* (5,8)
9 Director who has worked on the forthcoming series (5,6)
14 *Eldrad Must* __*!* – Audio drama sequel to *The Hand of Fear* (3)
16 Audio drama that partly inspired *Rise of the Cybermen*/*The Age of Steel* (5,5)
17 Production code of *The Underwater Menace* (1,1)
20 Planet in the Pliny System visited by the Second Doctor (2)
21 One of the Doctor's companions (3)
22 Shockeye of the Quawncing Grig, for example (8)
24 See 6 Across
25 All that was left of Morbius when he went into hiding on Karn (5)
27 Scientific research facility that was part of the simulation generated by the Monks (1,1,1,1)
28 Origin of the colony ship encountered by the Doctor in *World Enough and Time* (6)
32 Production code of *The Krotons* (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: GRAHAM

TERMS AND CONDITIONS

The competition opens on Thursday 21 September and closes at 23.59 on Wednesday 18 October. One entry per person. The competition is not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA

Torchwood:

God Among Us – Part 1

Last year, Captain Jack Harkness returned to an alien-occupied Cardiff for a new series of *Torchwood*.

Aliens Among Us was conceived as the *Doctor Who* spin-off's official fifth season – a present-day continuation of the TV show (2006-11), bringing back old characters and introducing new ones, all developed with the input of series creator Russell T Davies. And it ended with a cliffhanger.

"Yvonne Hartman was about to form an alliance with the city's alien occupiers and take control of Cardiff, Jack had rescued Gwen, Orr was turning into some kind of angel, and Mr Colchester – having been shot, stabbed, blinded, and eaten – was feeling a little unwell," producer James Goss reminds us. "And then 'God' turned up."

A new 12-episode season, subtitled *God Among Us*, begins in October. "This time around the stories focus more on the team," says James. "The audience seemed to really respond to the new characters so we're spending more time with them – lovable Orr, grumpy Mr Colchester and his husband, the scheming Yvonne, the fascinating Ng, the horrid Tyler and, of course, Jack. They're an odd and broken bunch, and the cast are so good together. We even managed a few sessions with John Barrowman and our cast when John was over in the UK. He got a real thrill, finding out who he'd been fighting alongside.

"The stories are a series of self-contained threats, each one in its way worse and more puzzling than the one before. The arrival of an alien deity in town allows a whole different type of menace to occur, but hopefully without getting in the way of each story. God has their [sic] own logic, and is a firm believer in balance – so if they do a good thing in one story, it has to be paid for in the next."

BIG FINISH
RRP £28 (CD), £25 (download)
RELEASED October

Written by **JAMES GOSS, GUY ADAMS, JOHN DORNEY, TIM FOLEY**

STARRING

Captain Jack Harkness **John Barrowman**
Yvonne Hartman **Tracy-Ann Oberman**
Mr Colchester **Paul Clayton**
Ng **Alexandria Riley**
Orr **Samantha Béart**
Tyler Steele **Jonny Green**
Sergeant Andy Davidson **Tom Price**
Ro-Jedda **Rachel Atkins**
Colin Colchester-Price **Ramon Tikaram**
Mourner **Jacqueline King**
Brent **Tom Forrister**
Chip **Dominic Thorburn**
Old Man **Adam Turns**
David **Connor Calland**
Tim **Jonnie Smith**
Scott **Justin Davies**
Brent's Mum **Karen Elli**
Celebrant **Laura Singleton**
Julia **Melanie Stevens**
Shopper **Ri Richards**

Above: Captain Jack Harness (John Barrowman) goes in search of an alien deity in *Torchwood: God Among Us – Part 1*.

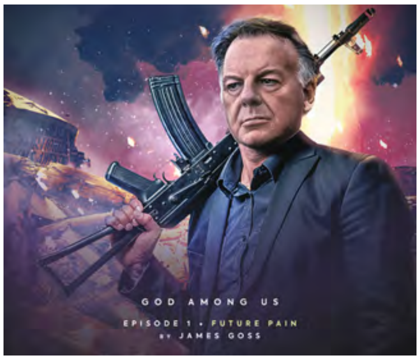
God Among Us Part 1 contains the first four episodes, beginning with James' own *Future Pain*. “We pick up events a couple of weeks later,” he says. “Calm has returned to the city, but it's an artificial calm. Yvonne's clearly still in control of everything, but Torchwood has fractured. Captain Jack has gone looking for God (in the sewers, obviously), Orr has gone a bit spiritual, and everyone's working out what to do with Ng, while Mr Colchester has something he needs to say.

“The first episode has been designed to bring you up to speed if you've not heard *Aliens Among Us*, but also to move things along. Scott [Handcock, script editor] and I got notes from Russell and we've listened to them – because Russell, even more than Yvonne Hartman, is in charge of *Torchwood*. It also features an alien god underneath a car park and Captain Jack absolutely ruining a funeral!”

Guy Adams' *The Man Who Destroyed Torchwood* focuses on conspiracy vlogger Brent Hayden. “I have a great interest in the subculture of people who leap to the internet in order to spread their ‘truth’ to the world,” says Guy. “James asked me if I would be interested in telling a story about a person like that and what their psychology must be like, having thousands of followers and being seen as an important voice in either politics or even reality.”

Cardiff is shrouded in supernatural darkness in John Dorney's *See No Evil*.

We hear scenes play out as Brent perceives them rather than (or sometimes in addition to) how they really occur. “It was fun to be able to tell a story entirely from a point of view that is perhaps not entirely consistent, and be a little bit experimental with how a *Torchwood* story can be told,” says Guy. “The weird thing with people like Brent is that their perception of reality is exceptionally fixed, and exceptionally arrogant. Telling a story entirely from his point of view means we can look at characters we know only too well, and see them through a different pair of eyes.”



Cardiff is shrouded in supernatural darkness in John Dorney's *See No Evil*. The writer was inspired by a visit to a pitch-black restaurant. “I kept expecting my eyes to adjust to be able to see things,” he recalls, “but you really can't. When it is absolute purest darkness, you cannot see a thing, and so that was the central set-up for this.

“The characters who leapt out at me to focus on were Yvonne and Andy,” John continues. “That was a thread that had been touched on towards the end of *Aliens Among Us*, and I thought I could probably take it a bit further and see where it would go. Andy is trying to do the decent thing and Yvonne is being very pragmatic with him. It largely works as a buddy comedy between the two of them, as they try to track down whatever is responsible for the disaster.”

Tim Foley closes the set with *Night Watch*, in which God requires Orr to patrol Cardiff when the city is put to sleep by something that feeds on dreams. “This is the night when Orr has to save the world, because something so vast and incomprehensible has arrived and the rest of the Torchwood team are rendered slightly useless by it,” says Tim. “While Orr is saving the world, we've got all our other characters distressed, distraught and isolated.”

For Tyler, it becomes a night of tortured introspection. “If you think all the way back to the beginning of *Aliens Among Us*, there's hypothetically a different universe where he is a member of Torchwood,” says Tim. “But he's not, and he's on a bit of a downward spiral. Here, we get to see him work through stuff.

“I realised when I was writing it: I seem to write stories that the Torchwood team can't really handle!” Tim adds, laughing. “When they butt up against these limitations, we get to see some really nice character stuff. It's great to put these characters in really different and unusual circumstances, and seeing what comes out.”

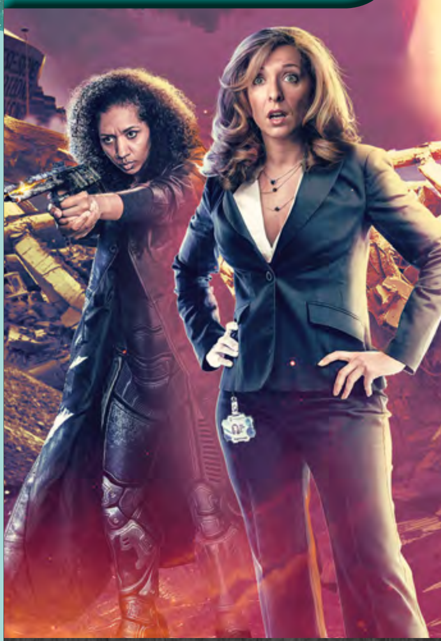
Above: *Torchwood* cast members Jonny Green, Paul Clayton and Samantha Béart in the studio.

Right: Ng (Alexandria Riley) and Yvonne Hartman (Tracy-Ann Oberman). Art by Lee Binding.

Below left: The cover to Episode 1, *Future Pain*, features Paul Clayton as Mr Colchester.

Below right: Jonny, Samantha and John Barrowman.

FINDING GOD



The alien deity in *God Among Us* might not be the sort of character you're expecting.

“It's a uniquely *Torchwood* kind of God,” says producer James Goss. “God doesn't sit on a fluffy cloud, or have glowing red eyes and a lot of angels and priests, or a cloak. When they [sic] finally manifest, they're just a very good listener who genuinely wants to help people. We were sort of inspired by John Noble's character in [the US-made Sherlock Holmes drama] *Elementary*, who spends episodes just sitting in restaurants and chatting to people until we find out how powerful they really are. *Torchwood*'s God is curious about and delighted by the new world they find themselves on – they're not good or evil, they just really want to make the best of us.

“The problem is,” he adds, “this has always had terrible consequences in the past. We'll gradually realise that God has never had the worshippers they deserve. Which is why every world God's visited has died...”

For now, the identity of the actor playing the part is a closely guarded secret. “When it came to casting, [director] Scott Handcock really had only one suggestion,” hints James. “I guess it should have been a bit harder, but Scott went for a single quality: ‘They're very huggy.’”

Coming Soon...

AUDIO DRAMA

Ravenous 2

The second volume of the Eighth Doctor's *Ravenous* storyline begins with a trip to Kaldor – the home planet of the robots from 1977's *The Robots of Death* and of the Doctor's current companion, Liv Chenka.

"The brief was basically 'Liv with robots on Kaldor'," says Matt Fitton, writer of *Escape from Kaldor*. "In Oxford they've recently opened up a massive new shopping centre – it's like a space airport or something. So I had that image in mind. This brand-new complex being opened by the Company is staffed by these brilliant new robots... and then everything goes horribly wrong."

The story introduces Liv's older sister Tula. "She basically went off and did her own thing – worked for the Company, got very involved in robot tech development, put her career first – and Liv feels like she was left to deal with family issues," Matt explains. "So there's a kind of tension between the siblings which is unresolved, and starts to get addressed during the course of this story."

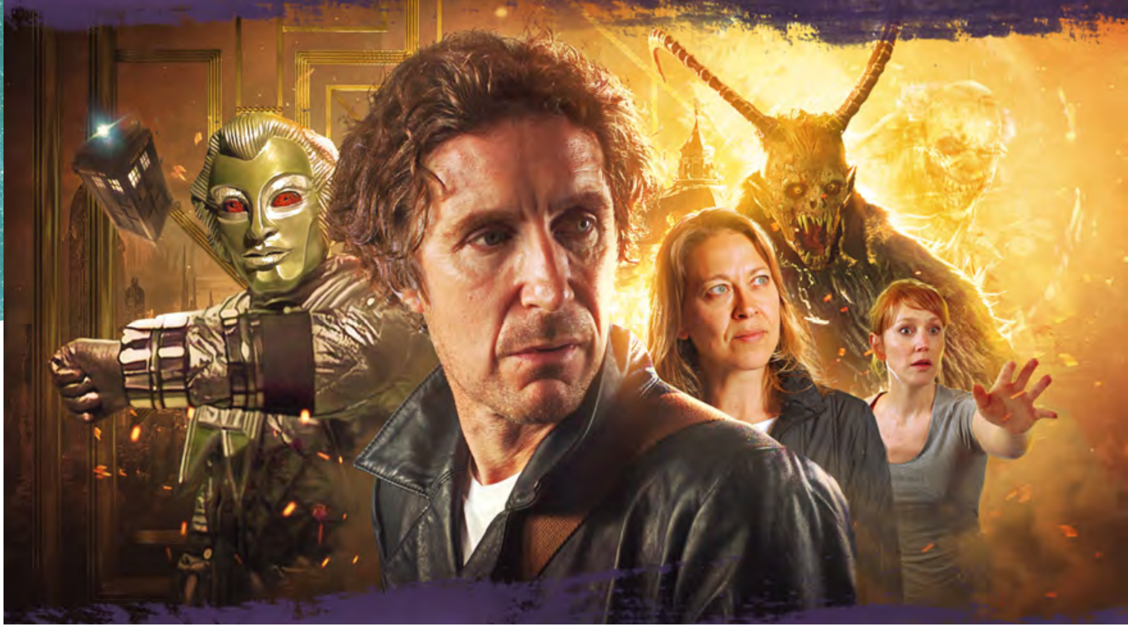
The second and third episodes, *Better Watch Out* and *Fairytale of Salzburg*, form an early Christmas Special. Set in Austria, they feature a Christmas demon from European folklore.

"The first time I'd properly come across the Krampus legend was the episode of *Inside No. 9* that features it," says writer John Dorney. "I think it's been slowly shifting into our culture a little bit – there was a film about it a couple of years ago, and stuff like that. But I *really* noticed it myself when I went to Salzburg over Christmas. My girlfriend was very keen to see a Krampus Run, which is basically like a Morris dancing festival but with demons. I saw these horned demons running through the street, and it just screamed 'This is a *Doctor Who* story' to me!"

Storytellers frame the events. "I was interested in giving the whole thing a little bit of a 'puzzle box' structure," says John. "I always like the idea of stories within stories. Being spun a tale feels somehow Christmassy, and hopefully gives it a faintly fairy-tale feel. I wanted it to have a certain degree of magic to it. There's one aspect of the story I was quite keen to largely leave unexplained, just because I think your ideal Christmas film always has a vague air of magic. There's always just that faint sense that wonderful and magical things can happen at Christmas – and you get an element of that, I think, by having a slightly narrated structure. It heightens it; it gives it a certain something. There's mystery to it as well: who are these people, and why are they telling these stories?"

The set ends by giving us our first proper encounter with the titular Ravenous. *Seizure* is written by Guy Adams and set aboard a dying TARDIS. "There's a lot of horror in *Ravenous*, and horror is something that's very dear to my heart," says Guy. "It's by far my favourite of all genres, and *Doctor Who* has an honourable history of reworking horror elements into its stories. I really wanted to tell a haunted house story, and particularly to show my love of *The Haunting of Hill House* by Shirley Jackson – which is unquestionably one of the finest novels ever written, and certainly *the* finest haunted house story ever written.

"TARDISes are – to me, anyway – inherently creepy, because of their endless corridors and their ability to shift their architecture," says Guy. "So I thought, 'What better way of doing a haunted house story than doing a haunted TARDIS?'"



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A FULL CAST AUDIO DRAMA starring
PAUL McGANN, NICOLA WALKER and HATTIE MORAHAN
BETTER WATCH OUT
WRITTEN BY JOHN DORNEY

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED October

Written by **MATT FITTON, JOHN DORNEY, GUY ADAMS**

STARRING

The Doctor **Paul McGann**
Liv Chenka **Nicola Walker**
Helen Sinclair **Hattie Morahan**
The Eleven **Mark Bonnar**
Tula Chenka **Claire Rushbrook**
Kit Laver **Richard Popple**
Galla Posca **David Rintoul**
Shafranek **Jamie Newall**
Pilgrim **Siân Phillips**
Bishop **Raad Rawi**
Christophe **Ewan Goddard**
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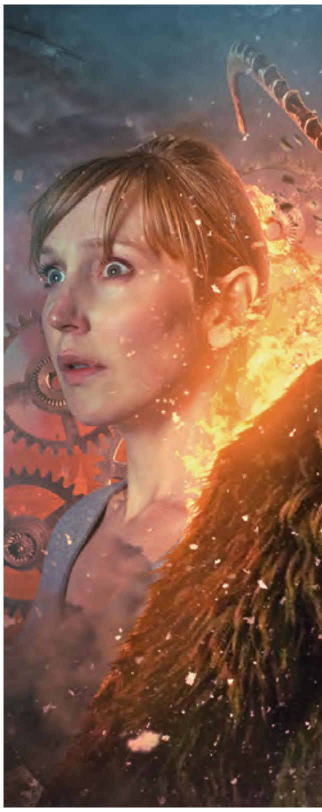
Waltraud Raither **Carla Mendonça**
Jaxa **Pippa Haywood**
Ravenous **George Asprey**



Top: The Doctor (Paul McGann), Liv (Nicola Walker) and Helen (Hattie Morahan) encounter Voc robots and a legendary monster in *Ravenous 2*. Art by Tom Webster.

Above: There's horror in store for Helen...

Left: Some of the cast of *Ravenous 2* – Ewan Goddard, Kate Rawson, Jamie Newall, Nicola Walker, Hattie Morahan and Carla Mendonça.

AUDIO READING

Doctor Who and the Invasion from Space

As the first original, long-form *Doctor Who* prose story, 1966's *Doctor Who and the Invasion from Space* is hard to find today.

"In the context of *Doctor Who* merchandise, the original hardback is a rare antique!" says Michael Stevens, *Doctor Who* range editor at BBC Audio. "A mint condition copy would be expected to fetch around £100. I've only ever seen it at collectors' fairs. Many fans know of it, but very few have ever had the chance to read it."

But that's about to change, as BBC Audio releases Peter Purves' new reading of the story. "I think many who listen to the audio edition will be coming to the story afresh," Michael continues. "It's a curio, but it fits in with our growing line of releases based around stories first published by World Distributors."

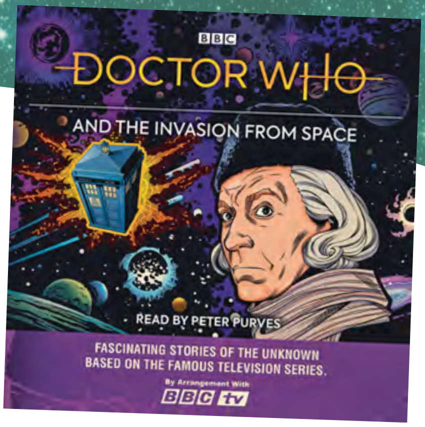
BBC AUDIO
RRP £13.25 (CD)
RELEASED 4 October

Written by **JL MORRISSEY**
Narrated by **PETER PURVES**

(A reading of *Ten Fathom Pirates*, a story from World's 1967 *Doctor Who Annual*, is also included.)

"As for the story itself," adds Michael, "it's every bit as charmingly naive as those in the early *Doctor Who* annuals. The Doctor is crotchety and obstreperous in the extreme, yet his conscience always eventually pricks him into behaving morally. To his dismay he's saddled with a family he rescued from the Great Fire of London, who believe him to be a warlock. When the TARDIS arrives in a strange, futuristic environment, the Mortimers are convinced they've arrived in Heaven. The Doctor faces a powerful opponent in the story, and for a time the odds are stacked against him.

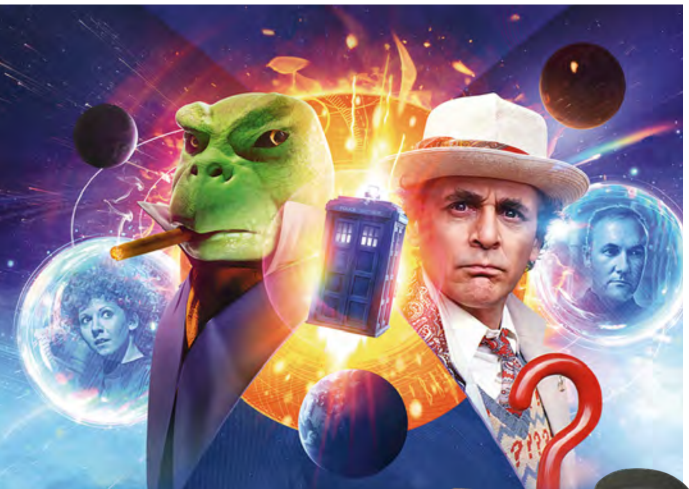
"It may surprise people to learn that, in spite of the story's title, none of it is set on Earth. I'm sure it's a complete coincidence, but the story shares certain themes and scenarios with the 1982 TV serial *Four to Doomsday*. It's fascinating to think that [writer] Terence Dudley may himself have once handled a copy of *Invasion from Space*..."


BBC
DOCTOR WHO
AND THE INVASION FROM SPACE
READ BY PETER PURVES
FASCINATING STORIES OF THE UNKNOWN BASED ON THE FAMOUS TELEVISION SERIES.
By Arrangement With
BBC tv

Left: Peter Purves narrates *Doctor Who and the Invasion from Space*.

AUDIO DRAMA

The Quantum Possibility Engine



Josiah W Dogbolter – a ruthless, half-frog businessman and persistent thorn in the Doctor's side – was created for the **Doctor Who Magazine** comic strip in 1984. But on audio he's achieved something he never managed in print.

"The one thing he really wanted in life – other than to kill the Doctor – was to own such a wonderful device as a TARDIS," Guy Adams recalls, "because nothing helps you in business more than owning a time machine."

And at the conclusion of the September audio *The Dispossessed*, companion Melanie Bush was left with no choice but to deliver the TARDIS to Dogbolter. Guy's *The Quantum Possibility Engine* continues the story, concluding the current Seventh Doctor trilogy.

"After Una McCormack's gritty and evocative spy story *Red Planets* and Mark Morris' wonderful horror story *The Dispossessed*, I wanted something big, epic, and fun," explains Guy, who script-edited the stories that lead into his own. "Something very Seventh Doctor. Something that perhaps has got a few points it wants to make, but does so in a way that's bright and colourful and funny. And that's where *The Quantum Possibility Engine* was born."

As revealed at the end of *The Dispossessed*, Dogbolter is president of the solar system. "It's exceptionally difficult to become president of the solar system," says Guy. "Having done that, Dogbolter finds it's even more difficult *being* president of the solar system, because you've got to make everything work. You've made a lot of promises to get into power and they're really hard to stick to. But Dogbolter has the marvellous fortune of being able to create the Quantum Possibility Engine, which makes running the solar system considerably easier..."

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** October

Written by **GUY ADAMS**

STARRING
The Doctor **Sylvester McCoy**
Ace **Sophie Aldred**
Mel **Bonnie Langford**
Narvin **Seán Carlsen**
Josiah W Dogbolter **Toby Longworth**
Hob/Soldier Robots/Alex **Wayne Forester**
Captain Regent of the Krasi **Jules de Jongh**

Above: Simon Holub's cover art for *The Quantum Possibility Engine*.

Right: The main cast – Bonnie Langford, Sylvester McCoy and Sophie Aldred.

Coming Soon...

Upcoming Releases

BOOKS – PARTWORK

Wednesday 26 September
▶ *Doctor Who: The Complete History*
Issue 81, Panini £9.99

Wednesday 10 October
▶ *Doctor Who: The Complete History*
Issue 82, Panini £9.99

BOOKS

Thursday 9 October
▶ *The Many Lives of Doctor Who*
by Richard Dinnick
Titan Books £6.99

Thursday 11 October
▶ *Twelve Angels Weeping*
by Dave Rudden, BBC Books £12.99

Thursday 18 October
▶ *TARDIS Type Forty Instruction Manual*
by Richard Atkinson and Mike Tucker
BBC Books £14.99

Thursday 25 October
▶ *The Good Doctor* by Juno Dawson
BBC Books £7.99

AUDIOS

OCTOBER RELEASES

▶ *Torchwood: God Among Us – Part 1* by James Goss,
Guy Adams, John Dorney, Tim Foley
Big Finish £28 (CD), £25 (download)

▶ *Ravenous 2* [Eighth Doctor] by Matt Fitton,
John Dorney, Guy Adams
Big Finish £23 (CD), £20 (download)

▶ *The Quantum Possibility Engine*
[Seventh Doctor] by Guy Adams
Big Finish £14.99 (CD), £12.99 (download)

▶ *An Ideal World* [First Doctor] by Ian Potter
Big Finish £14.99 (CD), £10.99 (download)

▶ *I Am The Master* by Geoffrey Beevers
Big Finish £2.99 (download)

Thursday 4 October
▶ *The Mutants* [Third Doctor] by Terrance Dicks
BBC Audio £20.00 (CD)

▶ *Doctor Who and the Invasion from Space*
[First Doctor] BBC Audio £13.25 (CD)

Thursday 25 October
▶ *The Good Doctor* [Thirteenth Doctor]
by Juno Dawson
BBC Audio £19.99 (CD)

MAGAZINES

Thursday 5 October
▶ *The Story of Doctor Who*
Panini, £9.99

Thursday 18 October
▶ DWM 531, Panini £5.99

Above: Writer and performer Geoffrey Beevers with director Lisa Bowerman, in studio for *I Am The Master*.

AUDIO READING

I Am The Master

When he appeared as the Master in 1981's *The Keeper of Traken*, Geoffrey Beevers was the third actor to play the Doctor's Time Lord nemesis. As he prepared to take on the role, he drew inspiration from the original.

"We weren't able to look at old recordings of things, so it was all completely from one's memory of having watched Roger Delgado," he explains. "So I imagined this rather urbane character who was also extremely evil, and I sort of went on Roger Delgado – that was my idea of it."

Since 2001 Geoffrey has returned to the role regularly in Big Finish's audio dramas, and his perception of the character has evolved.

"When I came back much later, it sort of developed, partly through the writers," he says. "They all have just a slightly different view of the Master, so I slowly built up my 'Big Finish view' of the Master through the different writers that were writing for him. Some go more towards the humorous side, some more towards the evil side, and you follow that until you've got a more rounded picture of him."

Now, as writer and star of *I Am The Master*, Geoffrey's been given the chance to share his own personal take on the character.

"I suppose I wanted to put the Master's point of view, and the way I, as an actor, see the Master in my imagination," he says. "His character, what he likes, what he doesn't like, how he operates... I wanted to explore his relish in being evil, his lust for power, and the fact that he can take the long view. That's the nice thing about being a Time Lord – the fact that you can be patient while you take over a galaxy, or whatever you intend to do. I also like this dark, dark sense of humour that comes out of the Big Finish Masters, and I wanted to develop that. And I like the idea of being a bit scary but a bit humorous at the same time."

BIG FINISH
RRP £2.99 (download)
RELEASED October

Written and performed by
GEOFFREY BEEVERS

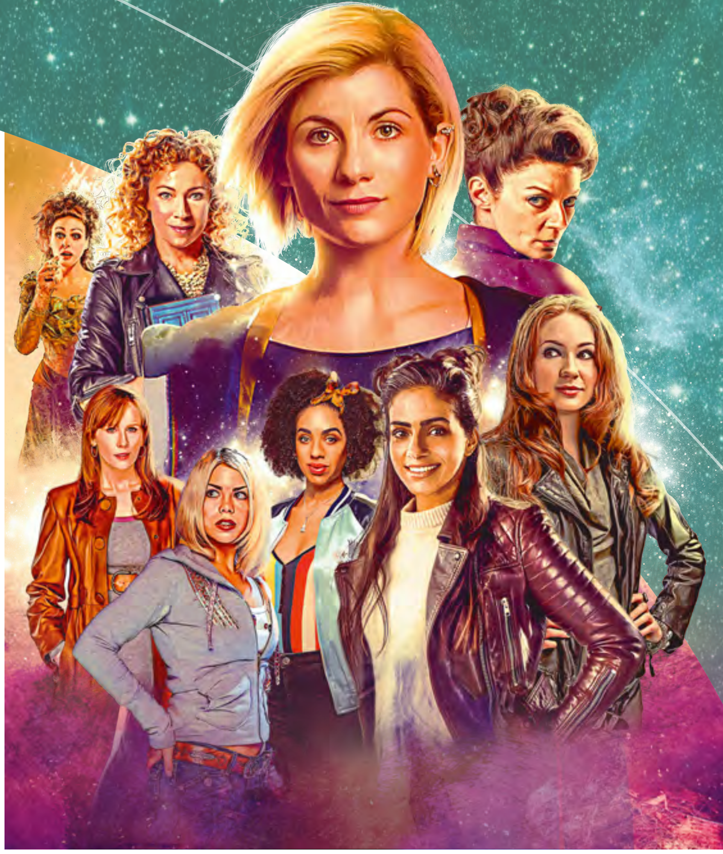
At the suggestion of producer Ian Atkins, Geoffrey wrote the story as a monologue for his character – the Master speaks directly to us from a recording studio. "Ian was very helpful in guiding me towards the first person and talking to the listener," Geoffrey explains. "I liked the idea of the listener being somehow involved in the way the story develops, which Ian also drew me towards. I quite enjoyed the idea of what really unpleasant things the Master might be able to do in the recording studio – and also, thinking of his hypnotic powers, what effect he could have on the potential listener! So the whole idea of what you might achieve in terms of power from a radio studio interested me a lot. In the background, of course, there's always the fear that the Doctor will turn up – because he always does, no matter how far away you are or how many galaxies you escape to. He always seems to turn up, and you always have to defend yourself against that in the end, which is rather frustrating.

"I think it should be scary, because the Master is the epitome of evil," Geoffrey sums up, "but at the same time, the audience should be able to enjoy it because *he* enjoys it so much. So I'd like to be able to feel I could draw them in to my point of view. I suppose I always set out to be both scary and funny if I can be – that's rather an interesting combination to me as an actor."

DOCTOR WHO
SHORT TRIPS
I AM THE MASTER
WRITTEN AND PERFORMED BY GEOFFREY BEEVERS

BOOK Preview by **STEPHEN KELLY**

The Women Who Lived

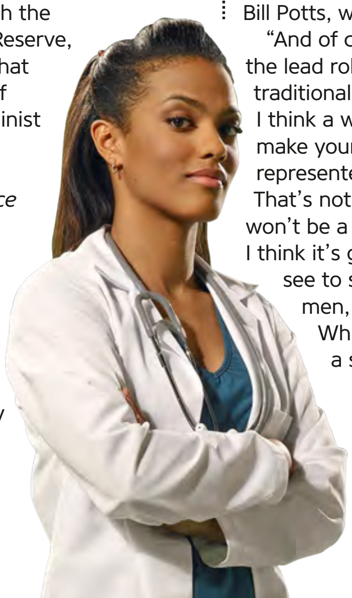


Following the reveal of Jodie Whittaker as the Doctor last year, and fresh from a collaboration with author Simon Guerrier on the cosplay book *Paper Dolls*, former *Doctor Who: The Fan Show* presenter Christel Dee had an idea. “Wouldn’t it be great to have a book about the amazing women in *Doctor Who*? Because there are so many! I thought it would be a really timely celebration. I got in touch with Simon and asked if (a) he thought the idea had legs and (b) if he would like to team up with me. He was up for it so we got to work putting a pitch together, which we then took to BBC Books.”

What the pair came up with was *The Women Who Lived*, a collection of 85 remarkable women from the history of *Doctor Who* (whittled down from a list of over a hundred), each one eulogised in the style of a fairly tale. “This book started out as a non-fiction reference book,” explains Christel, “but we had to ask ourselves, ‘What makes that different from reading about characters on Wikipedia?’ We really liked the format of *Goodnight Stories for Rebel Girls* (inspiring bedtime stories about amazing women in history like Frida Kahlo and Serena Williams) and thought the storybook approach would be far more fun to read.”

Each accompanied by a specially commissioned illustration from a range of female artists, the entries celebrate women from Katarina to Amy Pond, from Jo Grant to Rose Tyler, from the Right Honourable Harriet Jones MP to the Thirteenth Doctor herself, along with the Doctor’s new friend Yasmin Khan.

“We kept our focus on the TV show,” explains Simon, “just to make it manageable. But that was still a huge job. Lady Jennifer from *The War Games* [1969] says she’s with the Women’s Volunteer Reserve, so I looked up what that was and found myself deep in hardcore feminist politics. Or there was Helen Clay, the see-through ghost in *Twice Upon a Time* [2017], and how much we can extrapolate from her life given that we’re told she’s from New Earth. I thought I knew my *Doctor Who* tediously well, but I found plenty of surprises.”



Left: Martha Jones (Freema Agyeman) as she first appeared in *Smith and Jones* (2007).

BBC BOOKS RRP £16.99
RELEASED 27 September

Written by **CHRISTEL DEE and SIMON GUERRIER**

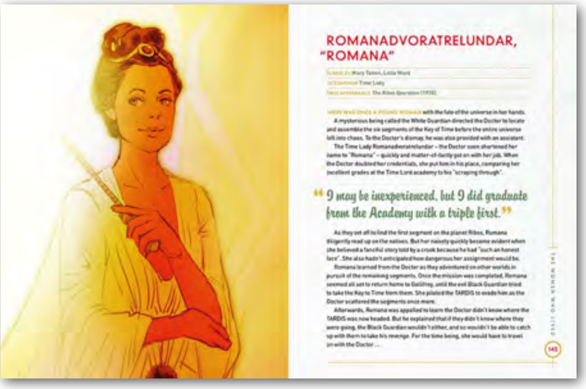
Such surprises included going to the character’s creators themselves to research details about some of the entries, including the names of the Hostess from *Midnight* (2008) and the mysterious Woman from 2009-10’s *The End of Time*. “Russell T Davies very courteously replied, saying he felt both characters worked better dramatically if we weren’t told. And he put it so well, we agree.”

The portrayal and representation of women in *Doctor Who* has, of course, been much debated over the last few decades, and this has only intensified with the casting of Whittaker as the show’s first female Doctor. For Christel, however, it’s a sign that the series has moved with the times.

“I would say that *Doctor Who* is reflective of the period. I think much of the way women are treated in the original run [1963-89] is a product of its time,” she says. “For instance, Liz Shaw not really being taken seriously by those around her: this is not unfair representation as this was the reality of being a woman in science in the 1970s. I think the biggest change from the original run to the modern one is in representation and diversity. Since the show came back in 2005, we’ve had openly LGBT+ characters like Captain Jack Harkness. And we’ve also had companions Martha Jones and Bill Potts, who are people of colour.

“And of course, Jodie Whittaker in the lead role as the Doctor, which has traditionally been played by a man... I think a woman playing the Doctor will make young girls feel empowered and represented. Girls can be heroes too! That’s not to say the Thirteenth Doctor won’t be a hero for boys either. I think it’s good for young boys to see to see women, and not just men, as heroes. I think Jodie Whittaker’s Doctor will send a strong message.” **DWM**

> “I would say that *Doctor Who* is reflective of the period... The way women are treated is a product of its time.” CHRISTEL DEE



ROMANADVORATRELUNDAR, “ROMANA”

“I may be inexperienced, but I did graduate from the Academy with a triple first.”

145

IDRIS (THE TARDIS)

“Goodbye. No, not goodbye. what’s the other one?”

74

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#12: The Monks

Extremis/The Pyramid at the End of the World/The Lie of the Land (2017)

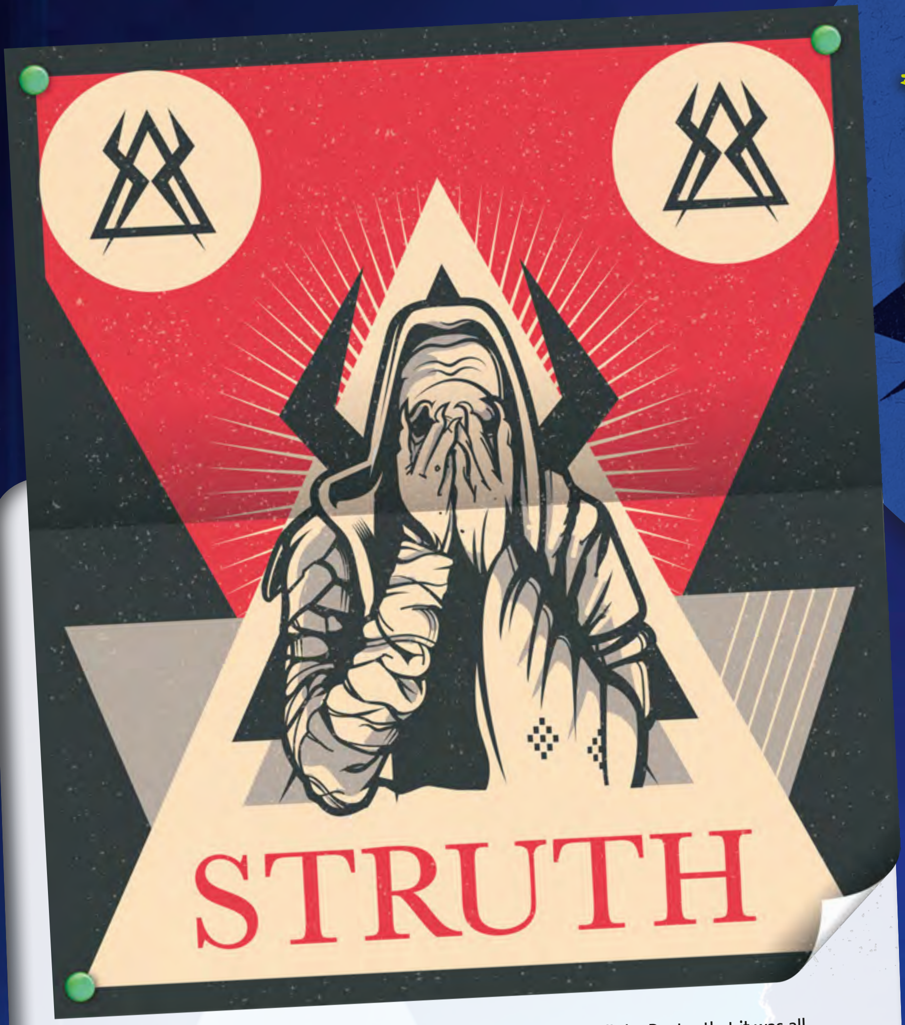


ILLUSTRATION BY **BEN MORRIS**

MONK LEADER MESSAGE TO ALL MONKS

Re: Earth simulation

Well, that didn't work out entirely as planned, did it? Yes, we all agreed that it would be a good idea to run a holographic simulation of all Earth's history so we could identify weaknesses to exploit in our forthcoming invasion. However, we have to admit that there's some room for improvement as we made several cardinal errors. (No pun intended!)

The main errors were:

1. Making the simulants so good that they realised they were in a simulation, guessed our plan to conquer the Earth, and published it in a limited-run hardback.

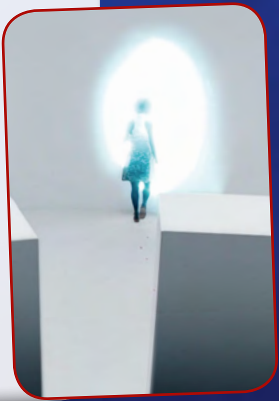
2. Not including a better random number generator. Or, indeed, any random number generator.

3. Not wishing to point any gnarled fingers, but a certain member of our brethren (Kevin!) took it upon himself to wander into the simulation and tell the Doctor that it was all "a game". Thanks a bunch, Kevin.

4. The same certain member also accidentally left a portal open, allowing the Doctor's associates to wander into the projection zone and discover their holographic status.

5. Not including an 'air-gap' between the simulation and the internet, thus enabling the simulant Doctor to email his real self with a memory print of his recent experiences along with its own title sequence.

I suggest we look on this as a 'learning opportunity' for future invasions. With regard to the invasion of Earth, we've decided to pretend that stupidly allowing the Doctor to discover our intentions in advance was, in fact, part of our plan all along. The Earth will still be ours!



MONKCHAT:

KEVIN: Sorry to disturb you, I know you're busy. Just, I have one question.

MONK LEADER: Go on, Kevin.

KEVIN: It's just… why exactly are we invading the Earth again?

MONK LEADER: We are invading the Earth in order to enslave the human race.

KEVIN: Right, yes, I get that. The thing is, and I hate to ask, but why?

MONK LEADER: There is… a higher purpose.

KEVIN: What is it?

MONK LEADER: It is a higher purpose that must not be spoken of.

KEVIN: You don't know, do you?

MONK LEADER: I do.

KEVIN: Well, what is it?

MONK LEADER: Sorry. The humans have launched an attack. Gotta run.

CHAT ENDS.

MONK LEADER MESSAGE TO ALL MONKS

Re: Pyramid scheme (aka Operation Freakout)

All is prepared. We have located the biological laboratory on Earth with the worst possible security protocols. It's the Agrofuel lab in Yorkshire, England. The staff there have an extremely lax attitude to airlock discipline and the air filter is set to automatically pump any toxins from the laboratory into the Earth's atmosphere at half-hour intervals. On top of this, in an emergency the outer airlock can only be opened from the inside! I have to admit we all had a good laugh when we found out about this place. It's almost as if the human race *wanted* to get wiped out!

However, first we must provide a distraction and the necessary conditions for the humans to consent to our invasion. Hence 'Operation Freakout': landing a pyramid in a disputed area of Turkmenistan and setting the world's clocks on a doomsday countdown. We will then invite those who hold power into the pyramid to view our projection of the impending apocalypse so they'll 'freak out' and consent to our dominion.

Note: it has been suggested by a certain member of our brethren (Kevin!) that requiring consent to not be based on fear, while simultaneously doing our best to terrify the human race into submission, is in some way "a bit inconsistent". The member concerned has been asked to stop making suggestions.

MONK LEADER MESSAGE TO ALL MONKS

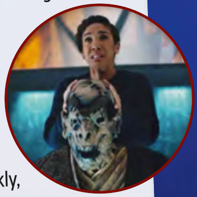
Re: learning opportunity

I realise we're all nursing our wounds after having to make a rapid evacuation from Earth. We'll do a proper what-went-wrong later, but for now here's a few thoughts:

1. The Doctor's companion using an (imaginary) memory of her mother in order to override our propaganda broadcasts. Yes, I know we didn't see it coming, but frankly, what is the point of us having a machine that can predict the future if we don't use it to predict how we might be defeated?

2. A certain member of our brethren (Kevin) decided that "it would be a fun idea" to detain the Doctor in a prison hulk *unsupervised*. In retrospect this was a mistake, as demonstrated by the fact that the Doctor recruited the guards to form a resistance, escaped and broke into our pyramid. As it happens, Kevin was killed during the attack, so at least we'll be spared any more of his bright ideas.

3. We really need to work out a proper reason why we're doing all this.



As told to Jonathan Morris

Next Issue...

"Time travel, chasing aliens... It's every kid's dream!"

BRADLEY WALSH INTERVIEW

50 Years of UNIT

Tribute to production designer Michael Pickwood

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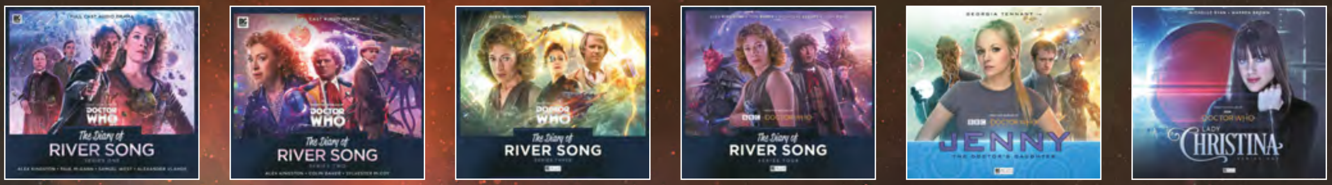
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